A GLOSSARY OF ENGLISH FURNITURE OF THE HISTORIC PERIODS

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AND
EDWIN J. LAYTON

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LONDON
JOHN MURRAY, ALBEMARLE STREET, W.

First Edition . . . 1925

PRINTED IN GREAT BRITAIN BY
WILLIAM CLOWES AND SONS, LIMITED, LONDON AND BECCLES

PREFACE

THE output of books upon furniture, English and foreign, has of late years acquired a very large volume, and the work of almost every period has been described and illustrated, often many times over. But amid this extensive and ever-growing literature there is still no work of reference which, with simplicity and brevity and in a handy form, defines the meaning and scope of the technical terms and historical allusions to be found upon almost every page of any book dealing with furniture. No subject, and this, perhaps, least of all, can profitably be studied without a clear understanding of the descriptive language which has grown up around it. Dictionaries are of little help to the general reader and of still less to the student, and the lack of anything in the nature of a reasonably full and systematic Glossary of English Furniture, embodying the names and dates of the great exemplars of the famous English styles, led the authors to make this attempt to fill the gap.

Although they have, in the main, confined themselves to the work of the English schools, it has been deemed desirable—it was, indeed, almost unavoidable—to include some references to the most famous of the French *ébénistes*, and to elucidate the French technical terms most commonly met with even in books dealing with English furniture. A separate bibliography is not given; but most of the books to

which the writers are indebted are mentioned in the text under the name of the author or the subject-matter, or both.

Notwithstanding that the work of preparing this Glossary has been prolonged and laborious, the authors cannot hope that it will be found free from imperfections; exhaustive, it cannot pretend to be. They will therefore welcome suggestions for additions and improvements. In the mean time, although it is intended primarily as a help to students, it is hoped that it will prove to be of value also to those who are professionally concerned with this fascinating subject.

November, 1924.

A GLOSSARY OF ENGLISH FURNITURE

Acanthus.—An ornament of Greek origin representing, in conventional form, the leaf of the *Acanthus Spinosus*. The Romans preferred the *Acanthus Mollis*. As a decorative feature it is frequently carved on furniture.

Acroteria.—In architecture the pedestals fixed on the apex and angles of pediments to hold statues. In furniture they are used in the same positions, and also as a centering to a broken pediment for vases or other ornaments.

Act of Parliament Clock.—A hanging clock with a large wooden dial often painted black, with gilded numerals and short trunk ; there was no glass over the dial. The trunk was usually oblong and panelled, but was sometimes bulbous or fiddle-shaped. These clocks appear to have come into use about the middle of the eighteenth century, and continued to be made until about the first quarter of the nineteenth. The variety was considerable. We may trace in the Act of Parliament Clock the ancestor of the common office clock of the present day with a dial and no body. The origin of the name has been much disputed and has never been satisfactorily settled. It has been suggested that inn-keepers adopted this type of clock for the convenience of their customers when an Act of 1797

imposed a duty of five shillings per annum upon every time-keeper, in spite of the fact that the Act of Parliament Clock was common long before that date. The suggestion has also been made that all inns and posting-houses were required to keep a clock in a public room, but there appears to be no record of Parliament having ever imposed such a requirement. Many examples bear the maker's name. These clocks varied in height from 3 ft. 9 ins. to about 5 ft.

Adam Brothers.—John (1721–1792), Robert (1728–1792), James (1730–1794), and William (1739–1822), of whom Robert and James were the most distinguished. In addition to their great achievements as architects, they were famous as designers of internal decorations and furniture in a beautiful and refined classic spirit. From about 1760 to the death of the two more outstanding brothers they produced an enormous volume of work, designing public buildings, private houses and, wherever possible, their contents. The co-ordination of Robert's schemes presented him with opportunities which scarcely any other English architect has enjoyed. Nothing was too small for his inventive or adaptive skill, and he could design a knife-box or a wine cooler with the same elegance and grace as a façade or a ceiling. His furniture, no doubt, is unequal and sometimes over-adorned, but, even when not at its best, his work is admirably conceived, and if its elegance is occasionally feminine, his sense of style and proportion never deserted him. Robert Adam made extensive use of the characteristic honeysuckle swags of classical origin, pateræ, delicate flutings, and wreaths of flowers festooned between rams' heads. Much of his furniture was painted with amorini, sphinxes, and arabesques by Pergolesi, Zucchi and Angelica Kauffmann ; sometimes it was adorned with Wedgwood plaques. Many of his

designs were carried out by Chippendale. We are thus presented with the piquant circumstance of the leader of one school of furniture working to the patterns of the leader of another and very different school. Adam furniture, like that of Chippendale, Hepplewhite and Sheraton, is an exhilarating study. It was less various and less influenced by changing taste than the work of Chippendale, because in itself it imposed a taste ; but it was more uniform and less eccentric than some of the impracticable designs of Sheraton. Artistically speaking, the name of Adam was the greatest of them all, because the brothers were all-pervading, and excelled in architecture and decoration as well as in the designing of furniture, but from the mobiliary point of view Chippendale comes first. Adam designs are to be found in "Works in Architecture of Robert and James Adam, Esquires," 3 vols., 1773.

Almery.—An obsolete form of AMBRY, *q.v.*

Amboyna.—A native tree of the West Indies. The wood has a bird's-eye figure and a mellow golden-brown colour. It was used as a veneer by Adam and Hepplewhite more than by other English cabinet designers and makers.

Ambry (*L. Armarium*, a chest or cupboard).—A word of mixed ecclesiastical and domestic significance. In the language of the Church it was a small cupboard or niche, near the altar, in which the sacred vessels and sometimes books, altar linen, etc., were kept. The word has always meant some kind of cupboard, and its old English form seems to have been "Aumbry," which, *pace* the dictionaries, is most certainly not extinct, though it may be archaic. "Almery" is also a frequent form, and both words are clearly allied to "Armoire." Early examples are few. The richer

ones were often painted or carved and their ironwork locks, hinges, etc., were of great decorative elaboration.

Andirons.—A pair of metallic supports consisting of an upright and a transverse bar, for holding logs for burning on the open hearth. They fell into comparative desuetude when coal replaced wood as the staple fuel. They were usually very simple in form, but in exceptional cases were beaten into elaborate and artistic shapes. They are still used in ancient houses. The modern "dog-grate" consists of a fire basket joined to a pair of dogs. Andirons are known in French as *chenets*.

Angle Chair.—See CORNER CHAIR.

Animal Couchant Foot.—A foot of very ancient origin to a chair or table-leg, in the form of an animal lying down.

Anthemion.—A classical ornament sometimes called the Greek honeysuckle pattern. See HONEYSUCKLE.

Applied Mouldings.—Mouldings in geometrical form fixed to the surface of furniture giving the effect of panelling. A mode of decoration much in vogue at the end of the seventeenth century—sometimes called Jacobean ornament.

Apron.—A term used to denote the extension downwards in valance form of the seat-framing of a chair between the legs, the base of a cabinet between the feet, or similarly on other pieces of furniture. The apron, also termed the valance, skirting-piece or front, is usually shaped and sometimes carved and pierced.

Arabesque.—A style of ornamentation for flat surfaces which, its name notwithstanding, is of classical origin, consisting of floral, geometrical and heraldic

elements. In Renaissance work, animals and the human figure were added features.

Arcade.—In architecture a series of arches supported on piers or columns as in the nave of a church or on its walls. It has often been used as a carved decoration on furniture.

Arch.—In architecture a semicircular, segmental, or pointed structure by which openings or spaces are spanned. It is much used as a decorative feature on furniture.

Arched Stretcher.—The arched or hooped stretcher was introduced into England during the Restoration and shows Spanish influence.

Architects' Furniture.—Much of the furniture of the eighteenth century was designed by architects, notably by Sir Christopher Wren, Sir John Vanbrugh, J. Gibbs, W. Kent, J. Ware, Sir W. Chambers, and the brothers Adam. Its distinguishing characteristic is the employment of architectural features in the designs.

Architrave.—The portion of the entablature resting on the columns and immediately below the frieze. The mouldings round a door are termed the architrave mouldings and sometimes simply the architrave.

Arm-Chair.—So-called to distinguish it from the side chairs which came into general use about the middle of the seventeenth century.

Armoire (*L. Armarium*, a chest or cupboard).—A French word denoting a large movable cupboard or wardrobe, generally speaking of some importance and magnificence. The name suggests that it was originally a repository for arms and armour, but the earliest

examples known to us were of ecclesiastical use. The armoire certainly dates from the thirteenth century. See AMBRY.

Arm-Pads.—Elbow rests formed by partly upholstering the arms of a chair.

Arms and Supports.—The front supports of the arms of a chair. English chairs of the sixteenth and seventeenth centuries until the Restoration usually had arms which were supported by an extension upwards of the front legs. Towards the end of the seventeenth century the arms became curved to fit the elbow, were splayed outwards with very bold scrolls at their ends and supported by uprights which sprang from the seat-framing instead of the legs. After this time arms and supports became very ornamental features. In the decorated Queen Anne period the head of an eagle was a very favourite terminating design.

Arras.—A generic term for tapestries and other woven wall-hangings, whether simple or elaborate in design, derived from the name of the town in France whence tapestries were imported and weavers came to England in the fourteenth and fifteenth centuries. The tapestries of Arras are especially remarkable for their texture. In its greatest days the predominating influence was naturally Gothic, but positive identification of these early pieces is very difficult. We know, however, that they often contained the precious metals.

Ash (*Fraxinus Excelsior*).—A tree native to Britain and the greater part of Europe, attaining a height of fifty or more feet. The wood is greyish-white to pale yellow and very flexible. It is used principally for agricultural implements, cart wheels, etc., and also for furniture of the farmhouse type, bottoms of drawers,

etc. Ash has a peculiar and unusual lateral grain, known as "fiddle-back" or "ram's-horn."

Astragal.—A small semicircular moulding, sometimes decorated with beads or berries of olive or laurel, in such cases called a *barguette*, chaplet, or bed.

Atlantes or Atlantides or Telamones.—Statues of men employed as supports in lieu of columns or pilasters.—See CARYATIDES. Statues of women used similarly are called Caryatides.

Aubusson.—A famous French tapestry which takes its designation from the town of that name. The industry was established there at a very early date, but the first documentary mention of it is in 1507. Aubusson still makes coverings for furniture, carpets, floor rugs, etc. This tapestry was long famous for its figure work.

Aumbry.—See AMBRY.

Back.—The back of a piece of furniture is usually finished off in a comparatively rough state, except in the case of important pieces intended to stand away from the walls of a room. The back of a chair is a subject of great interest in the study of furniture. See CHAIR-BACK.

Back-Stool.—An upholstered chair without arms.

Bacon Cupboard.—A cupboard for holding bacon, sometimes forming the back of a settle and frequently found in farmhouses at the end of the seventeenth century. The simpler types of these cupboards usually open at the back, but sometimes their folding leaves open at the front. There is often a drawer under the seat. The later types possess some amount of ornament.

Bahut.—The name given in the Middle Ages to large chests with feet in which were kept tapestries, cushions, small coffers and such-like domestic articles when not in use.

Bail-Handles.—The name generally refers to the brass drop handles introduced in the reign of William and Mary, in oblong form, either rectangular or curved, depending from knobs on the back plates or rosettes fixed on drawers, etc. Iron handles in this form, of simple workmanship, have been made from time immemorial.

Ball and Claw-Foot.—See CLAW AND BALL-FOOT.

Ball Foot.—A turned foot of spherical or nearly spherical form. The ball is also found in the Claw and Ball foot, in which case it is supposed to represent a jewel.

Balloon.—A term sometimes applied to the hoop-back form of chair-back of the Hepplewhite period, in which the uprights start from the seat-rails in concave form, and then sweep over in a bold convex curve to meet each other.

Baluster.—A rectangular carved or turned column used to support a rail and forming part of a balustrade. Balusters are sometimes used as stretchers in the backs of chairs, livery cupboards, etc. Split balusters were a very favourite form of applied ornament in Restoration furniture.

Balustrade.—A row of balusters on a base, topped by a rail, serving as an ornamental enclosure to balconies, roofs of buildings, etc. It is much used as an ornament on cabinets, and other articles of furniture, especially on the kind termed Architects' Furniture.

Banding.—A broad band of coloured inlay contrasting with the surrounding surface. A narrow band is called a stringing or lining.

Bandy Leg.—See CABRIOLE LEG.

Banister-Back.—The name given to a chair-back formed of vertical banisters, square or round, plain or ornamented, rising from the seat to the top rail. This form was common in the Hepplewhite period. See BAR-BACK.

Banner Screen.—About the middle of the eighteenth century the banner screen, also called a fire-screen or a pole-screen, became very fashionable, tapestry, needlework or less expensive materials forming the banner. The tripod or banner-screen of Chippendale was a favoured variety. Some screens were made of carved mahogany in cheval form with glass, silk, etc., forming the screen. They were often made to move up and down the pole.

Bar-Back.—A term used by Hepplewhite to describe an open shield-back sofa or chair with upright carved and shaped bars curved to accord with the rest of the shield.

Barber's Chair.—A corner or writing arm-chair (*q.v.*) with a rest for the head rising from the back portion of the semicircular arm-rail. Sometimes the rest was formed by a broad splat or back fixed on the seat-framing and supported by the arms only. These so-called barber's chairs, often elaborately carved and upholstered, were very popular in the eighteenth century.

Barjier.—See BERGÈRE.

Barometer Case.—The barometer case of the later eighteenth century was usually of mahogany, banded

with box-wood or satin-wood with a broken or swan-necked pediment, and an ivory button for moving the indicator. The dial was often surmounted by a circular mirror enclosed in a reeded frame. Barometer cases of this period are, as a rule, decidedly elegant in form. The most familiar shape was known as the "Banjo type," in allusion to the wide circular dial surmounted by a bulbous upper part. Chippendale made these cases in flamboyant rococo, and Robert Adam in his characteristic severely simple fashion.

Baroque.—See Rococo.

Basin Stand.—The name usually given to the stand made to hold the ridiculously small wash-hand basins in vogue in the time of Chippendale and Hepplewhite. Many of them still exist and serve as curiosities or as stands for flowers or ornaments.

Basset Table.—A table made in the Queen Anne period for playing basset, a card game for five persons which was very popular in all the Courts of Europe at the time and at which Royal personages and others won or lost vast sums of money. See Ombre.

Basso-Relievo.—The Italian equivalent of the French bas-relief and English low-relief.

Batty Langley Style.—See Langley.

Bead.—A narrow semicircular moulding, an astragal. Sometimes it is grouped side by side in a series forming a "reed-moulding," sometimes cut like a series of beads or pearls, forming a "bead-moulding."

Bear's Paw Foot.—See Paw Foot.

Beaufait or Buffet Cupboard.—An alcove in the wall or panelling fitted with shelves, with or without glass doors, and cupboards underneath forming a

receptacle for china, glass, plate and other articles which in the latter part of the eighteenth century were usually kept in the sideboard.

Beauvais Tapestry.—The tapestry works of Beauvais, in Picardy, were established as a private adventure about the middle of the seventeenth century, but received a large measure of royal support. Artistically speaking, its work in its great period, if inferior to that of the Gobelins, was finer than that of Aubusson. Its productions were exceedingly various —landscape, flowers, historical and domestic subjects and figure pieces; and being more cheaply woven were sold at one-fifth the price of Gobelins tapestries. Many famous artists, with Boucher at their head, designed for the Beauvais looms. Boucher, indeed, designed close upon fifty pieces, some of which, with the Story of Psyche, a set of which is in the royal Swedish collection, are still famous and command high prices. Thus one piece of the Psyche set has fetched £12,000 at auction. Another of the most celebrated of these Boucher-Beauvais works is the Vertumnus and Pomona, which is dated 1757. Towards the end of the eighteenth century Beauvais began the making of pile rugs; its work now consists mainly of the production of coverings for furniture. The works were taken over by the State shortly after the first Revolution. Solidity of tone and softness of colouring are characteristic of the best Beauvais work, much of which still survives as coverings for the seats and backs of chairs. Love-scenes and pastorals are perhaps the most familiar motives for this purpose.

Bed Posts.—See Posts.

Bedstead.—The framework supporting a bed. The variety is infinite, ranging from the simple truckle-bedstead running on "truckles" or castors, up to the

four-poster in vogue in the time of Queen Elizabeth, with its ponderous tester, elaborate carving and bulbous legs. The four-poster remained in fashion during the whole of the eighteenth century and after. In the time of William and Mary and Anne the tester was raised much higher and made lighter, the framework being tightly covered over with silk and other material. Later in the century the covering was disused, and by the time of Sheraton bedsteads assumed the delicate contour characteristic of his designs, with a tester which consisted of a simple frame from which the valances and curtains hung.

Beech (*Fagus Sylvatica*).—A native tree of Britain the wood of which is light brown in colour, hard, of close texture and fairly durable. It is used for simple furniture and especially for chairs of the farmhouse or kitchen type.

Bell-Flower, or Husk Ornament.—A conventionalized form of a bell-shaped flower or catkin (*Garrya Eliptica*), often used as a carved ornament on furniture, in the form of a chain or pendant.

Bellows.—This familiar article of domestic furniture for creating a blast of air, sometimes called a pair of bellows, was made in this country in Saxon times and received much attention at the hands of decorative artists from the Renaissance onwards. The two boards and handles were often elaborately carved and gilded, and the nozzle cast in metal in various and often fantastic designs. Owing to the improved construction of the modern stove bellows are less frequently used than formerly.

Bench.—A long stool or seat, sometimes provided with an unimportant back.

Bérain, Jean (1638–1711).—A famous artist in

arabesque forms who designed much of the ornament for the inlaid work of André Charles Boulle. Although not always remarkable for originality his designs are exceedingly graceful and attractive. He was succeeded as "Dessinateur de la Chambre et du Cabinet du Roi" by his son Jean (1678–1726), whose work is often difficult to distinguish from that of his father. Claude, the brother of the elder Bérain, achieved minor distinction in the same direction.

Bergère.—The French name for an arm-chair with upholstered sides as distinguished from the fanteuil which has open sides with elbow-pads on the arms. The word has sometimes been spelt "Barjier" and "Burjair."

Bevel.—A sloping edge, as on a bevelled mirror. It was characteristic of the early mirrors that the bevelled edge was very shallow. See MIRROR.

Bible-Box.—A shallow portable reading and writing desk for the table with a sloping lid. It was used for the safe keeping of the Scriptures, a valuable possession in Tudor and Stuart times, and supporting them while being read. This, however, was only one, and probably the least frequent, of its uses, and the name is, to a great extent, a misnomer.

Birch (*Betula Alba*).—A tree growing in England and other countries. The wood is used for the common class of furniture and sometimes as a veneer. It is of a pale yellowish tint when polished and is valued for its toughness.

Black Wood (*Acacia Melanoxylon*).—An Australasian wood, partaking of the character of mahogany, which came into use in the last decade or so of the eighteenth century; but examples are rare.

Block-Foot.—A foot in the shape of a cube, generally used with a square untapered leg. When the foot is tapered, it is called a spade, therm, or taper foot.

Block-Front.—A development in the late eighteenth century of the broken-front on more ornamental lines. The front of the cabinet or other piece of furniture is broken into convex and concave surfaces separated by fillets. It is sometimes called a " tub " front.

Boasting.—A word used to describe rough carving. Matthias Lock called it " Bosting," the wage for which in the middle of the eighteenth century was a shilling a day compared with five shillings paid to the journeyman carver who put in the details.

Boffet or Buffet Chair.—A three-legged triangular chair of Scandinavian origin, freely ornamented with turned work, with the front seat rail at the base of the triangle and a single post and short top rail at the apex forming the back, strengthened by radiating supports to the arms. Chairs of this type were made extensively until some time after the end of the sixteenth century, and more rarely since. The form has been revived in our own time.

Bog Oak.—Oak preserved in peat-bogs ; much used for furniture and ornaments, and formerly for banding upon oak furniture and panelling.

Bolection.—A moulding which projects above the general surface of the work it decorates.

Bolster.—A long stuffed pillow or cushion usually placed under the shorter pillow. The name is of Anglo-Saxon origin, and it may be taken that bolsters were in use at that period.

Bombé.—A term used to describe the curving, swelling or bulging fronts or sides of pieces of furniture. A development of the kettle front, of Dutch origin, which made its appearance in England in the time of William and Mary.

Bookcase.—The movable bookcase was a development of the fixed mural bookcase designed by architects for the houses of the wealthy, and was not made by cabinet makers until the mahogany period. Bookcases in walnut, made in the reign of Queen Anne, were probably china cabinets subsequently used for books.

Boss.—A round protuberant ornament used as a finial in various positions, often richly carved.

Bottle-End Glazing.—A term used for the glazing of cupboard doors of farmhouse furniture or the like, with a blob of glass in the centre of each pane.

Boulle, André Charles (1642–1732).—A famous French cabinet maker who perfected a marquetry of tortoise-shell and brass as a veneer for furniture. Boulle, sometimes called Buhl, marquetry consists of a design sawn out of a thin plate of brass or other metal, and inlaid into a veneer of tortoise-shell, ivory, wood, etc. When the tortoise-shell predominates and forms the groundwork, it is called " première partie " ; when the brass predominates it is known as " contre partie " or " Counter Boulle." The art was practised by the Italians in the fifteenth century, and is of very ancient origin. Boulle made large use of scroll, flower, and arabesque motives, many of which were designed for him by Bérain (*q.v.*). His methods and traditions were continued by his four sons, Jean Philippe, Pierre

Benoit, Charles André and Charles Joseph, and it is consequently not always easy, even for the expert, to decide between the work of father and sons. The best examples of Boulle work have, however, well authenticated pedigrees.

Bow Front.—A front which curves outwards. Mainly an eighteenth-century motive, often applied to chests of drawers and commodes. Sometimes the sides also are bowed. The extent of the curve varies, but the effect is usually elegant.

Bow-Top.—The name given to the top-rail of a chair which has an unbroken curve between the uprights. See CUPID'S BOW.

Box.—A lidded receptacle of very varied form used for an infinite variety of purposes. In one form or another, large or small, it is one of the most familiar articles of furniture, and derives directly from the ancient chest. See BIBLE-BOX, KNIFE-BOX, and WORK-BOX.

Box-Bed.—A bed inclosed on three sides ; sometimes a folding bed which folds up against the wall and is more or less invisible by day. The box-bed was formerly common in Scotland.

Box-Settle.—The name given to a settle when a box or chest with a hinged lid forms the seat.

Boxwood (*Buxus Sempervirens*).—A pale yellowish-white wood, very hard and smooth, much used for bandings and inlays. It is cut across the grain, and is sometimes stained green.

Brace.—The part of a piece of furniture which ties it together and helps to give it rigidity and strength.

The stretchers on the legs of a chair, for example, are braces.

Bracket.—A piece projecting from a perpendicular surface forming a support—such, for instance, as a bracket supporting a shelf or a sliding bracket on a bureau for holding a candlestick. The architect-designers of furniture in the reign of the first two Georges made great use of the bracket motive in their more ambitious designs. In architectural descriptions brackets are also called Ancones, Consoles and Trusses.

Bracket-Clock.—See CLOCK.

Bracket-Foot.—A bracket-like foot extending a short distance each way from the corner of the base of a chest of drawers, cabinet, or other piece of furniture, generally finished off with a curve at the free ends, and with a mitre at the junction. In England, the bracket-foot was longer than its height—when shorter with a concave curve down the mitre it is called a French bracket-foot; when in bombé form, a Chinese or ogee bracket. The bracket-foot is sometimes richly ornamented.

Braganza Toe.—See SPANISH SCROLL FOOT.

Brasero or Brasera.—A Spanish word, long used to denote a brazier in the shape of a tray or shaped vessel of copper or other material, sometimes of elegant shape and chased, for the burning of charcoal. Evelyn speaks of "braseras" in the house of the Duchess of Portsmouth.

Brass Work.—Mountings and inlays of this metal were little used on furniture in England until the end of the seventeenth century.

Brazier.—See BRASERO.

Breakfast-Table.—The name given by Chippendale to an elegant type of small four-legged table, often with a pierced gallery and fretwork enrichments. Sometimes there are tapering legs and pad-feet; his earliest examples have feet somewhat of the claw and ball type. The shape of the legs varies greatly, and the table occasionally contains a long narrow drawer. Some examples have a folding top; others are in Chippendale's Chinese manner.

Break-Front.—The front of a piece of furniture such as a bookcase in which the surface is interrupted, and then continued in another plane.

Bridal Chest.—See CASSONE.

Broken, Block, or Interrupted.—Terms applied when a change of direction is made in the outline of a piece of furniture or moulding. Thus the rectangular or segmental notch at the corner of a piece of furniture is called a broken or block corner. In the case of a panel a block may occur in the middle of the top, bottom, or sides of the moulding instead of the corners. Blocks are of frequent occurrence in the "applied mouldings" so popular in the latter part of the eighteenth century.

Broken Front.—The front of a piece of furniture made in different planes. In the case of a long bookcase, for example, the centre section is often made to project beyond the side sections, partly to give variety to the design and partly to allow more space for larger books.

Broken Pediment.—A pediment interrupted in the centre. See PEDIMENT and SWAN-NECK PEDIMENT.

Brushing Slide.—A pull-out slide fixed at a convenient height on chests of drawers, etc., to form a temporary table on which to brush clothes or for other purposes.

Buffet.—A form of side-table, sometimes with cupboards or shelves from which the sideboard was developed in the eighteenth century. It is mentioned in France in the fourteenth century, and in various forms it became popular throughout Europe in the late sixteenth century, but lost its popularity in England towards the end of the seventeenth. The finer examples are supported by elaborately carved bulbous columns, the broad edges of the shelves carved with strap-work and other motives. Sometimes the buffet consisted of a chest mounted on a stand, and when in that form it was called a standing buffet. See COURT-CUPBOARD and CREDENCE.

Buhl.—See BOULLE.

Bulbous.—The term applied to the turned legs of tables, bed-posts, etc., with bulb-like features, often of enormous size and richly carved, which were very popular in the Tudor and early Jacobean periods.

Bun Foot.—In shape like a flattened globe, it was in common use in the second part of the seventeenth century, and was probably introduced into England through Dutch influence.

Bureau.—A covered writing-table usually furnished with pigeon-holes and other conveniences and a drop-down front with drawers under. It was a development of the portable writing-desks of the seventeenth century and first appeared at the end of that century as a secrétaire or chest of drawers with the top drawers made to pull out, the fronts of which were hinged and

provided with quadrants. The slant top followed in the early years of Queen Anne and afterwards the roll or tambour top introduced from France. Bureaux rapidly developed into very important pieces of furniture and were often beautifully decorated with carving, marquetry, metal mounts, etc. Nothing in England was produced to compare with the Bureau du Roi, the most famous of all pieces of furniture, the masterpiece of Riesener finished in 1769 and now in the Louvre. A copy is in the Wallace Collection.

Bureau Bookcase or Cabinet.—This article was practically coincident with the simple bureau, the upper portions being used for the display of china or other purposes. The bookcase was not made until the Mahogany period.

Burjair.—See BERGÈRE.

Burnishing.—The process introduced about 1730 for giving carved woodwork the appearance of modelling, by rounding and smoothing it with a tool.

Burnt Work.—Designs drawn on wood in lines incised by a heated metal instrument or by shading by means of hot sand. Burnt work is often found upon chests of minor importance, but occasionally upon important pieces. It appears to be of Italian origin. See POKER-WORK.

Burr.—This veneer, so popular in the period between the Revolution and the death of Queen Anne, was made from transverse slices of the gnarled roots or the small branches of the walnut tree. See OYSTERING.

Butter Cupboard.—In general use in the early Jacobean period, usually in oak, with perforations at the front or sides for ventilation.

C-Scroli.—A carved ornamental feature in the form of the letter C, in various shapes more or less elaborated and grouped together. It was of French origin but was copied in England in the reign of Queen Anne and used, often with great delicacy, by Chippendale.

Cabinet.—A piece of furniture containing drawers, shelves, etc., for the safe keeping of china, medals, prints, papers and other articles of value. The cabinet originated in Italy where it was made in the sixteenth century, sometimes highly enriched with carving, painting, inlays of woods and semi-precious stones, and reached England by way of France. Many of the French cabinets of the seventeenth century were also exceedingly rich and beautiful, and some of the finest work of Boulle was lavished upon them. The cabinet has been made in an enormous variety of shapes and types, and many of them are of princely stateliness. Small cabinets with glass fronts, standing on spiral legs, were made in England towards the end of the Carolean period, and lacquer cabinets were imported from China and Japan either direct or through Holland, for which elaborately carved and gilded stands were made. In the Queen Anne period the cabinet developed and was provided with drawers underneath and sometimes a secrétaire. The earlier cabinets often contained secret drawers. The mobile cabinet-bookcase was a development of early Georgian days.

Cable-Flutings or Mouldings.—Round mouldings worked in the flutes of a column, to about one-third its height.

Cabochon.—An ornamental carved feature on furniture, borrowed from the French, in vogue in England from about 1735 to 1740. As the French word implies, it resembles a round or oval convex

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polished stone. The cabochon was usually surrounded by ornamental leaf carving, and at times was concave instead of convex.

Cabriole Leg.—The cabriole or "bandy leg" springs from under the seat or table-framing, with a sharp outward curve called the "knee," and then tapers downwards in a reverse curve to the foot, which assumes various forms. It probably originated in China, and was introduced into the Continent by the Dutch, and into England in the reign of William and Mary, or even earlier. At first with a smooth surface it was in the Queen Anne period carved with the shell, and in the early Georgian period with the lion-mask, satyr-mask, and cabochon and leaf ornament. Sometimes the curve is broken below the "knee" as in the ancient Roman manner, and the leg is then termed a "hock leg" or broken cabriole leg. The sides of the "knees" are frequently ornamented with carved spiral scrolls, called "ears." In the Chippendale period the cabriole leg gradually gave place to the straight leg.

Caffieri, Jacques (1678–1755).—A famous French sculptor in bronze, especially in the rocaille style of Louis XV. His son Philippe (1714–1774) assisted him.

Caffoy.—A rich fabric imported from the Continent in the eighteenth century, and used for hangings in State rooms.

Camel-Back Chair.—The name originally given to the shield-back chair, in reference to the curvature of the top rail, which bears some resemblance to a camel's hump.

Camlet (Fr. *Camelot*).—A rich material of Oriental origin supposed to have been made of camel's hair. In

France as early as the fourteenth century *camelot* was a rich cloth made of hair, silk and wool. It was manufactured in England in the seventeenth century and continued to be used in the eighteenth.

Canapé.—See SOFA.

Candelabrum.—A tall or short ornamental branched candlestick ; a chandelier ; a stand for a lamp.

Candlebox.—A small oblong wooden box, with a shaped high back, and sometimes fitted with a lid, for storing candles. Candle-boxes were often hung upon the kitchen wall. It has been said that the first article constructed in England of mahogany was a candle-box made for a Dr. Gibbon, whose brother, a West India captain, had sent him some planks of this wood which was destined to revolutionize English furniture. No date has, however, been assigned to the incident, which is probably apocryphal.

Candlestand.—A light stand, used not only for candles but for vases and other light ornaments. Candlestands were made in early Georgian times and onwards throughout the eighteenth century, and are especially associated with tripod furniture. See TORCHÈRE.

Candle Slide.—A thin pull-out tray running in slots, usually with a small brass knob, often fitted at each side of the base of the bookcase portion of a bureau-bookcase upon which to stand a candle.

Candlestick.—A socketed holder for a candle or candles. Candlesticks were made in very ancient times, some, like those in the British Museum, being dated 3000 B.C., and they continue to be made in every kind of wood, metal, china and earthenware and in an

infinite variety of patterns. The eighteenth-century candlestick was often of considerable elegance.

Cane.—Cane began to be used for the seats and backs of chairs and "day-beds" soon after the middle of the seventeenth century, and was in vogue until the end of it. At first the meshes were large, but afterwards they became smaller. In the reign of William and Mary, upholstery usually replaced the cane panel in the back and seat.

Canopy.—See TESTER.

Canopy Chair (O. Fr. *Chayer à dorseret*).—A stately but cumbrous chair, used by persons of importance in the fifteenth and the early sixteenth centuries, with a broad back turned over at the top forming a canopy. It was sometimes richly ornamented with Gothic carving. See SEIGNEURIAL CHAIR.

Canted.—Chamfered, bevelled, or splayed. The word is sometimes used to denote a bevelled corner which projects in a marked manner, as in the case of a serpentine front.

Canterbury.—A supper-tray originally said to have been invented by an unidentified Archbishop of Canterbury in the latter part of the eighteenth century. Sheraton describes it as "made to stand by a table at supper, with a circular end, and three partitions crosswise, to hold knives, forks and plates at that end which is made circular on purpose." In a later period the name was given to a carved stand with divisions for music.

Caqueteuse.—See CONVERSATION CHAIR.

Carcase or Carcass.—The framework of a piece of

furniture without its carving, veneer, or other surface ornamentation.

Card-Table.—At the end of the seventeenth century small tables for tea, cards, etc., became very popular. The folding card-table dates from the time of William and Mary. It usually had depressions at the corners "dished" for candles and four wells for money and was often covered with green baize. In their main characteristics, card-tables follow the furniture fashions of the period in which they were made. Cards were first taxed in the reign of Queen Anne.

Carlin, Martin.—A French cabinet-maker and a founder and chaser of metal furniture mounts of the Louis XVI. period. Contemporary with such famous artists as Riesener, Gouthière and Thomire, his work bears favourable comparison with theirs. Several pieces of his are to be found in the Wallace Collection and the Victoria and Albert Museum.

Carlton Table.—A writing-table on legs with a raised back and sides fitted with pigeon-holes and small drawers, a pen-tray and a socket for an ink-bottle. These tables, which appear to have been named in compliment to the Prince of Wales, afterwards George IV., who lived at Carlton House, were usually of mahogany or satin-wood, and were sometimes inlaid.

Carolean.—This term is often used to denote the period between the years 1660 and 1688. It is alternatively called the Restoration, the late Stuart, or a part of the Jacobean period. See PERIOD.

Carpets and Rugs.—Woven fabrics for covering floors were known to the early Egyptians. A few Oriental rugs were imported into England as early as the fourteenth century. Cardinal Wolsey used many when furnishing

Hampton Court, but they came into more general use in the time of Queen Elizabeth. They were made in France at the beginning of the seventeenth century, and in England at Axminster and Wilton in the time of Queen Anne. Later on in the eighteenth century Kidderminster became a centre for carpet-making.

Cartel Clock.—A clock with a flat back for hanging on a wall. In the Louis XV. and Louis XVI. periods this type of clock, which was generally of gilded metal, was made in many graceful forms.

Cartonnier.—A receptable for papers, from the French *carton*, a pasteboard box. Some of the *cartonniers* made by the great French mobiliary artists of the eighteenth century were of elegant form and were often elaborately decorated. They were sometimes made to stand conjoined to a writing-table of similar fashion.

Cartouch or Cartouche.—A carved ornament in the form of a scroll unrolled, forming a field for an inscription or design.

Carving.—Carving is "in the round" when the object is detached from the ground; also alto, mezzo, or basso relievo, when it is in high, medium or low relief, and cavo-relievo when it is not above the surface of the object decorated. When the carving is lightly engraved or scratched through the surface it is termed incised, and if more roughly treated, chipped, ploughed, or gouged. When the background is trimmed away to the edge of the design, it is termed "shaped," and when cut through, "pierced." See WOOD CARVING.

Caryatides.—Statues of women employed as columns or pilasters. Statues of men used similarly are called Atlantes or Telamones.

Casement, William.—A minor designer of furniture working in the last quarter of the eighteenth century. He contributed plates to the "Cabinet makers' London Book of prices of designs of Cabinet Work," published in 1788 and 1793.

Casket.—A box or miniature chest, originally intended for the safeguarding of trinkets, letters, or other valuables. Caskets have been made in a variety of materials, choice metals, ivory, wood, etc., and decorated in the most lavish manner. Specimens of English, French and German work of the thirteenth century onwards are to be found in the museums. As the French *cassette*, the casket was sometimes so elaborate as to assume an almost monumental form.

Cassolet or Cassolette.—A small box of various shapes for holding or burning perfumes. In the seventeenth and eighteenth centuries these boxes were often made of Battersea enamel, which was famous in this period.

Cassone (Ital.).—A large chest used for holding a bride's trousseau, sometimes very elaborately decorated with carving, painting and gilding. See CHEST.

Castors.—The small wheels attached to the feet of chairs and other articles of furniture. In the time of Queen Anne the wheels were made of leather; brass was substituted towards the end of the eighteenth century.

Catherine of Braganza (1638–1705). — Wife of Charles II. In the history of furniture her name takes an important place, since she brought from Portugal Oriental ideas and a taste for sumptuous furniture and decoration which quickly spread in England.

Causeuse.—An arm-chair with open sides, the back and seat of which were often covered with Beauvais tapestry.

Cavetto.—A concave quarter-circle moulding, chiefly found on the cornices of tall pieces of furniture. In Greek work the curve was founded on a conic section.

Cedar.—A tree introduced into England in the seventeenth century. It has a lasting aromatic perfume and has been used to some small extent for furniture and more extensively for panelling, caskets and small boxes; the inferior West Indian variety was often employed for the linings of wardrobes and the sides of drawers. It was a favourite wood among the Egyptians and in ancient Rome.

Cellaret, Garde du Vin, or Sarcophagus.—In the time of the Brothers Adam vessels sometimes with lids, or tubs bound with brass bands, forming wine coolers, were made to place under side-tables flanked by pedestals, which then served the same purpose as the sideboard of a little later date. The term "cellaret" is also applied to the drawer of a sideboard fitted inside with divisions and lined with lead to hold bottles or decanters.

Certosina Work.—A special kind of inlay of Oriental character consisting of a groundwork of cypress, ebony or walnut inlaid with ivory. It derived its name from the Carthusian Monastery of Certosa, near Milan, where it was first made and used in the choir stalls.

Cescinsky, Herbert.—A well-known expert on furniture, author of a standard work, "English Furniture of the Eighteenth Century," in three volumes, and many other books and magazine articles on furniture, woodwork and decoration.

Chair.—A seat with a back to it for one person. Originally chairs were seats of honour to which only the great were entitled, and even as late as Tudor times they were usually reserved for the head of the family and honoured guests. They were of massive construction with arms, and sometimes upholstered. During the early Stuart period, however, chairs were used by any one who could afford to purchase them. Side chairs, also called single or small chairs, without arms were introduced at this time. Both kinds came into more general use after the Restoration, and walnut replaced oak in their construction. Cane, both in the seat and back, was much in vogue, and also upholstery in brocades, velvets, tapestry needlework, leather and other less expensive materials. The designs for chairs up to this time were usually borrowed from foreign sources, but in the time of Queen Anne a distinctly English style was formed which was vigorously developed by the designers, architects and cabinet-makers of the various schools, notably Chippendale, until towards the end of the eighteenth century a dainty perfection was reached by such designers as Adam, Hepplewhite and Sheraton. Meanwhile, an ever-growing demand had arisen for the ordinary domestic chair, such as the Windsor chair. The principal parts of a chair are the feet, legs, stretcher, brackets, apron, skirt or pendant, seat-framing or rails, seat, arms and their supports, the back, including the uprights, top rail and cresting, enclosing solid panels or other features, such as balusters, cane work, splats, shoe, slats, fretwork or upholstery. These parts and the more important chairs to which special names have been applied are described under their respective headings.

Chair-Back.—High backs were in general use in England until the reign of Queen Anne; low backs

made their appearance during the Commonwealth and gradually became the accepted form. During the Restoration period the back was spooned to fit the sitter's back, and cane backs were fashionable. The shape of the back and the treatment of its parts are, generally speaking, sure guides to the period to which the chair belongs. The following are some of the principal shapes or features: Balloon, baluster, bow, cane, cupid's bow, fretwork, fiddle-back, Gothic tracery, heart, hoop, hood, honeysuckle, ladder-back, lyre, oval, panel or wainscot, Prince of Wales's feathers, ribbon, square, shield, vase, wheel and wheatear. (See under the respective headings.)

Chair-Bed.—A chair or settee with a draw-out arrangement converting it into a bed. In the later eighteenth century when country houses frequently contained so many guests that beds and bedrooms were insufficient, the sitting-rooms were often provided with this emergency furniture.

Chair Table.—See MONK'S-SEAT.

Chaise-Bergère.—See BERGERE.

Chaise-Longue.—An open-frame chair in the French furniture of the second half of the eighteenth century, and the early days of the nineteenth. It was an elaborate chair with an elongated seat supported by extra legs very much like a sofa.

Chamber Horse.—A mechanical arrangement, designed by Sheraton and other late eighteenth-century cabinet-makers for indoor exercise. The leather-covered seat was hung upon tiers of strong springs which gave a fair imitation of the "up and down" motion of riding a horse.

Chambers, Sir William, Architect (1726–1796).—He travelled in early life in China, and studied its art,

and in 1759 published "Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils." Chippendale was already doing work in the Chinese manner, but Chambers's book helped generally to popularize it and make it very fashionable. He designed many pieces of furniture in this style, but his work was mainly architectural.

Chamfer.—A bevelled arris, corner, or angle; a splay.

Chandelier.—A pendent frame with branches to hold candles or lamps, sometimes ornamented with crystal glass drops. The French refugees of 1685 introduced the manufacture of crystal chandeliers into England. In modern times the chandelier has been adapted both to gas and electric light.

Channel.—A groove, flute, or gutter, cut below the surface of an object. Sometimes it is filled with an inlay forming a line for decorative purposes. A series of parallel flutes is called a channel moulding.

Charles IX.—See FRANCE, KINGS OF.

Chasing.—This term covers the art of ornamenting metal by embossing, grooving, or indenting and also of decorating it by means of the burin or graver. Similar carved ornaments on woodwork are called nulling, gadrooning, etc. Chasing with the burin is used on marquetry, etc., and on the metal mounts of furniture and metal inlays such as Boulle work. The art of the chaser reached its finest expression in the French furniture of the eighteenth century.

Cheese Press.—A wooden frame with a weighted lever for pressing newly made cheese. It was sometimes made in a very ornamental form, with shaped, carved, or twisted uprights and moulded stands.

Chenets.—See ANDIRONS.

Chequer.—One of the squares of a chequer pattern or the pattern itself; often found in inlay work.

Cherry.—A wood of reddish grain which darkens considerably with age. Often used for small carved articles.

Chess Table.—A table the top of which is inlaid or painted into squares alternately black and white. In illuminations of mediæval times, after the introduction of the game into Europe, chessboards are represented on chests which sometimes served as tables.

Chest.—A piece of furniture in the form of a box with a hinged lid, made from time immemorial. Highly decorated examples have been found in the Egyptian tombs of some three thousand years ago. In mediæval times in Italy dower or bridal chests (cassoni) were often very elaborately carved, painted, inlaid or gilt. In England in the sixteenth century oak chests were sometimes richly carved. They were a principal article of domestic furniture until the middle of the seventeenth century, when a drawer or drawers were added, and towards the end of the century, about 1670, the box and lid disappeared, and the article became a chest of drawers. The ecclesiastical chest and the coffer or strong box for the storage of valuables are developments of the box. See MULE CHEST.

Chest of Drawers.—The origin of this piece of furniture is given in the preceding article. In the Restoration period the chest of drawers was a usual feature in a house and it was developed on Dutch and French lines until, towards the end of the seventeenth century, the "tall-boy," consisting of one chest of

drawers on the top of another, and the "high-boy" or chest of drawers mounted on a dressing-table or stand called a "low-boy," were introduced. All of these types persisted in the styles of the various schools throughout the eighteenth century.

Chest-on-Chest.—Identical with the Tall-Boy, *q.v.*

Chesterfield.—A stuffed-over couch or sofa, usually of large size, with a continuous back. The smaller size of this luxurious piece of furniture has sometimes an adjustable head.

Chestnut.—The wood of the horse-chestnut is sometimes used for furniture. It is soft and spongy and of a whitish or pale yellow hue. It is sometimes mistaken for satin wood.

Cheval Glass.—A looking-glass swinging on two vertical supports each with two feet spreading out forwards and backwards. It was introduced into England late in the seventeenth century and made during the whole of the eighteenth century in two forms—a large one to stand on the floor and a small one to stand on a table, low-boy, or chest of drawers. Sheraton made the small kinds in much the same manner as those in the Queen Anne period. It was not until the close of the century that a dressing-table was invented with a swinging mirror attached to the framework like the present-day dressing-table. The name is now, as a rule, confined to the large type of glass standing on the floor.

Chevron.—A V-shaped or zigzag device, most familiar in heraldry. This design was often used in seventeenth-century inlay work.

Chiffonnier.—Usually mis-spelt as "Cheffonier" and as frequently mis-pronounced "Cheffoneer." Its

literal meaning is a gatherer up of small articles—in France a *chiffonnier* is a "rag-and-bone" man. The name was given in the mid-nineteenth century to a sideboard with two doors below enclosing shelves; there were usually one or two shelves at the back of the top for the reception of ornaments.

Chimney Glass.—See MIRROR.

Chimney Piece.—The name given to the ornamental structure surrounding the fireplace and the chimney breast above it. The word "mantelpiece," from the old French *mantel* (modern *manteau*, mantle), is sometimes used instead of chimney piece. Its main features consist of the architrave or pilasters, jambs, lintel, shelf (mantel shelf) and the superstructure above masking or partly masking the chimney breast. In this form it was called a "continued" piece and the horizontal shelf, usually present, divided the piece into an upper and lower storey. When the upper storey was omitted it was called a simple or one-storey piece. The upper storey generally included a frame for applied carving, painting, or mirror, etc. Inigo Jones (1573–1651) designed both "continued" and "simple" pieces. Sometimes a simple piece would have some feature above it which in modern parlance would be called an overmantel. From the Restoration period the simple piece was more generally favoured and by the time of Sir William Chambers (1726–1796) the "continued" piece was almost a thing of the past. Owing to the climate more attention was necessarily given in England than in warmer countries to the decoration of the fireplace, and English architects, sculptors and wood-workers may be given the entire credit for the very beautiful chimney pieces which they designed or produced in the eighteenth century.

China Cabinet.—Owing to the impetus given to the

collection of Oriental china towards the end of the seventeenth century by the example of Queen Mary, cabinets for its display were imported in the first instance from Holland, but speedily began to be made in England.

Chinese Foot.—A bracket foot, usually with a reverse cyma curve on its face.

Chinese Taste or Period.—The admiration for Chinese work arose in England soon after the Restoration, when considerable quantities of furniture, lacquerware, wallpapers and porcelain were imported. The interest in this work increased, and in the mahogany period furniture in this style was made in England. Its popularity in the middle of the eighteenth century was shown by the publication of books of design, for example: "A New Book of Chinese Designs," by Edwards and Darly, in 1754; also designs in Chippendale's "Director" of the same date. On the return of Sir William Chambers from his travels in the East in 1757, his wide influence as an architect and the publication of his "Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils," brought the love of Chinese work in this country to a climax.

Chinoiserie.—The generic name for printed, inlaid, or applied ornaments in the Chinese manner.

Chip-Carving.—A descriptive term for the simple carving often used by savage people. In this country it was extensively used in the first half of the seventeenth century.

Chippendale, Thomas (ob. 1779).—The early history of this famous cabinet-maker has been the subject of considerable controversy. The discovery of an entry in the Register of Otley parish church, recording the

baptism of Thomas Chippendale, son of John Chippendale of that town; the presence of Chippendale's name in a legal document, dated April 30, 1770, concerning property in Otley, in which three persons of the same name, probably relatives, are mentioned, all of Otley and all described as carpenters; and the entry in the sexton's book which Mr. J. P. Blake mentions in "Chippendale and his School" recording the age of Chippendale as sixty-two when he was buried at St. Martin's-in-the-Fields on November 13, 1779, are facts which tend to disprove accounts previously received. Samuel Redgrave, who was born in 1802, and therefore not far removed from the events and distinguished people of the last half of the eighteenth century, tells us in his noted "Dictionary of Artists," that Chippendale was a native of Worcestershire, came to London, where he first found employment as a joiner, and by his industry and taste was in the reign of George I. most eminent as a carver and cabinet-maker. This account apparently applies to Chippendale's father also named Thomas, a carver of considerable eminence in Worcester, who came to London with his young son and founded the business which afterwards the son continued on his own account in Long Acre in 1749. It will be seen that the two accounts are quite irreconcilable. If we sweep away the old account, how are we to deal with the Early Georgian furniture produced by Chippendale? Under the new chronology he would be but a youth when it was made and not out of his apprenticeship. And there is not the slightest evidence that John Chippendale of Otley ever came to London or worked in mahogany. On the contrary, it is stated that he and his son worked together at Otley and made furniture from oak grown on the Harewood estate. Further discoveries will no doubt set these difficulties at rest. Towards the middle of

the century Chippendale's history proceeds on firmer ground. Having made his reputation and collected around him a large number of wealthy patrons, in 1753 he removed his workshop from Long Acre to larger premises at 60, St. Martin's Lane, where he employed twenty or more workmen, and in 1754 published his famous book, "The Gentleman and Cabinet-Maker's Director," to which 312 persons subscribed at £2 8*s*. Other editions were published in 1759 at £3 3*s*., and in 1762 at £3 13*s*. 6*d*. He was in partnership with Mr. Rannie who died in 1766, after which date he continued the business on his own account again. His fame rests on the beauty and versatility of his designs and upon the excellent output of his workshop, including work in the Decorated Queen Anne, Gothic, Chinese and French tastes. There seems to be no doubt that he was helped in his designs and literary work by his friend Mathias Darly, who also engraved the plates for the "Director." His contemporaries, H. Copeland, W. Ince, T. Johnson, M. Lock, R. Manwaring, T. Mayhew, and others, form a group often referred to as the Chippendale School. The influence of this school to a considerable extent died out towards the end of the century, but recovered itself in the fourth quarter of the last century. It is difficult now to distinguish some of Chippendale's work from that produced by other cabinet-makers from his designs. He was married in 1748 to Catherine Redshaw, who died in 1772, and in 1777 to Elizabeth Davis who survived him. He died of consumption and was buried at St. Martin's-in-the-Fields on November 13, 1779, but there is no trace of his grave. He left a large family and was succeeded by his eldest son, Thomas (1789–1820), who is spoken of as a man of taste and ability like his father and carried on the business until 1796 in partnership with Mr. Haig first

at the old premises, then at 42, Jermyn Street, and afterwards at 19, Haymarket. Early in the nineteenth century he allowed his father's business to dwindle and come to an end.

Cipriani, Giovanni Battista (1727–1785).—An Italian artist and decorator of considerable ability who came to London in 1755. His chief work in England was the decoration of ceiling and wall panels; he also painted medallions on the furniture designed by Robert Adam and others, and designed much graceful work in arabesque.

Ciseleur (Fr.).—A chaser or engraver in metals. The word most commonly signifies the maker, or, more properly, the finisher, of the beautiful mounts in bronze of French furniture of the eighteenth century.

Cistern.—In the second half of the eighteenth century a cistern, wine cooler, sarcophagus or cellaret usually stood beneath the sideboard. It was commonly used for keeping bottles of wine in ice, but appears sometimes to have been used for washing-up purposes. These wine coolers varied from the simplest to the most ornate forms. They were lined with zinc or other metal, and as a rule bound in brass.

Clap Table.—The name given in the early eighteenth century to the pier or console table standing underneath a pier looking-glass.

Clavicembalo.—See PIANOFORTE.

Clavecin.—See PIANOFORTE.

Clavichord.—See PIANOFORTE.

Claw and Ball-Foot.—Of Oriental, and probably Chinese origin, it is believed to represent the three-

clawed foot of the dragon, holding the sacred jewel or pearl. It was introduced into England by the Dutch late in the seventeenth century, and was a popular feature especially between 1730 and 1740.

Clock.—A piece of mechanism driven by a spring or weights, regulated by a pendulum and provided with a dial and hands, by means of which time is measured into spaces such as hours or minutes. When not provided with striking arrangements it is called a timepiece. Clocks were made in England from the thirteenth century onwards—there was one in Canterbury Cathedral in 1292; another, placed in Glastonbury Abbey about 1320, is now in Wells Cathedral. In the early years of the seventeenth century movable clocks of the "birdcage" or "lantern" type, in metal, were in common use. In the middle of that century the pendulum was introduced and clocks of the "bracket" and "grandfather" kinds soon followed. The latter were provided with the well-known long cases divided into the "hood," "waist," and "base." Many of the earlier richly-designed marquetry cases were imported from Holland, but towards the end of the century all kinds were made in England. By this time the clock-making craft had become an important one in England and many horologists such as Tompion and Fromanteel have left enduring reputations behind them. During the eighteenth century, clock cases were made to match the style of furniture at the time in vogue. Towards the end of that century bracket clocks became more favoured. See ACT OF PARLIAMENT CLOCK.

Clothes-Press.—A chest of drawers with a cupboard over them containing shelves to hold clothes. When flanked by hanging cupboards it is a wardrobe.

Clouston, Kate Warren.—Author of "The Chippendale Period in English Furniture" (1897).

Clouston, R. S.—Author of "English Furniture and Furniture Makers of the Eighteenth Century" (1906), and many magazine articles on furniture subjects.

Cloven Foot.—See PIED DE BICHE.

Club-Foot.—A thickening and expansion forward of the lower part of a chair or table-leg forming a foot which was often provided with a disc underneath resting on the floor. It was sometimes called the Dutch foot and was in vogue early in the eighteenth century, but is of very ancient origin.

Cluster-Column Leg.—The leg of a table, chair, bedstead, or other piece of furniture, formed actually or apparently by several clustered columns. This type of leg is characteristic of the work of William Ince, a contemporary of Chippendale.

Coal-Scuttle.—A box, bucket, or similar receptacle for coal; one of the Cinderellas of furniture. In consequence of hard wear and rapid destruction examples of any considerable age are rare. In recent years there have been attempts to make them ornamental by constructing them in a form which simulates a small cabinet. A closed coal-scuttle is sometimes called a "Purdonium," from the name of its inventor, Mr. Purdon.

Cockbeading or Moulding.—A small convex or half-round projecting moulding used round the edges of drawers.

Cockle-Shell.—This design, both in its convex and concave form was freely used as a carved decorative

feature on the knees, cresting, and pendants of chairs, and also on other furniture from about 1710 and throughout the Queen Anne decorated period. The feature is more often referred to as the Escallop, or simply the shell ornament.

Coffer (O. French, *Cofre-fort*).—A chest or strong box for holding money, jewels and other valuables. Church coffers of Norman times are still in existence.

Coffered.—Panelling deeply sunk.

Coffin-Stool.—A small oaken four-legged stool with stretchers. The legs and friezes were almost invariably plain. How they came to be called coffin-stools is not clear, but it may well be that, owing to their comparative lowness, and general uniformity of height, they were used as supports for coffins pending interment.

Colbert, Jean Baptiste (1619–1683).—Minister of Finance to Louis XIV. He founded in 1664 the French Academy of Painting, Sculpture, etc., and quartered some of the best artists and craftsmen in the Louvre, where among other artistic productions they designed and made furniture of the finest description for the Royal palaces.

Collar or Necking.—An astragal or moulding forming a ring or band round a feature, such as a table-leg.

Colonial Furniture.—The term used in America to denote all furniture of old times and old shapes. Strictly speaking, it should apply only to furniture made in, or imported into, America previous to the Declaration of Independence (1776).

Column.—An architectural feature consisting of a base, round shaft and capital, generally used to support

an entablature. A rectangular form of the column slightly projecting from the wall is called a pilaster. These features are frequently used as a decoration on Renaissance furniture. When a column is used singly to support a bust, candles, or other small articles it is more properly called a pillar.

Columbani, Placido.—An Italian artist who assisted Robert Adam in designing decorative work, mirror frames, etc. He published in 1775 a volume entitled "A New Book of Ornaments" and in 1776 "A Variety of Capitals, Friezes, Cornices and Chimney-pieces."

Commode.—The French term for any kind of chest containing drawers. The word is generally used in England to describe a chest of drawers of specially artistic merit. Although commodes were made in England during the last half of the eighteenth century of exceptional beauty and good workmanship they can hardly compare with the magnificent specimens of the contemporary French craftsmen.

Composition or Compo.—Was introduced by the brothers Adam for the decoration of the panels of ceilings, walls, doors, etc., and was composed of whiting, resin and size cast in moulds of various patterns, and applied to a wooden foundation, thus giving the effect of carving. The idea was, no doubt, derived from the "gesso" work of the Italians. The Adam moulds are believed to be still in existence.

Confidente.—An upholstered settee with somewhat triangular seats beyond the arms at each end.

Console.—A bracket usually in the form of an S-scroll or curve, used on furniture as an ornamental feature rather than as a support.

Console-Table.—A side-table fixed as a rule to the

wall, sometimes with receding legs giving it a bracket-like effect. It was introduced from France early in the eighteenth century and is sometimes called a pier-table.

Continued Chimney Piece.—See CHIMNEY PIECE.

Contre-Partie or Counter-Boulle.—Marquetry in which the brass forms the ground-work and the tortoise-shell the less prominent part. The reverse arrangement is termed *première partie*.

Conversation Chairs.—The name covers many kinds of chairs used for the purpose named. Two interesting examples may be mentioned, one the Caqueteuse with high back, the seat sometimes turning on a pivot, introduced into England in the sixteenth century, the other made in the eighteenth century in saddle-like form enabling the occupant to sit with comfort facing the back of the chair, the top rail of which was padded for the arms to rest on. These chairs had the further advantage of enabling the fop to display his elaborately embroidered coat-tails, without risking their injury by sitting upon them.

Copeland, or Copland, H.—A cabinet-maker of the Chippendale and, later, of the Adam School. In 1746, in conjunction with another designer named Bucksher, he published "A New Book of Ornaments." A later volume of the same character (1752) is described as being the work of "Copland" and Mathias Lock; at that time Copeland was in business in Cheapside and Lock in Tottenham Court Road. In 1768 they issued "A New Book of Ornaments" in a much more restrained style than previously.

Copies.—See REPRODUCTIONS.

Coquillage.—The French word often used by English

writers to describe the shell-like pattern which, with representations of birds, flowers, masks, and other carved designs, made up the ornamentation of mirror frames, clocks, etc., in the French rococo style prevalent in England during a portion of the Chippendale period.

Corbel.—A projection from the vertical face of a wall or other object supporting some superincumbent feature. In furniture it is usually referred to as a bracket or console.

Corner Cupboards.—These cupboards were originally designed by architects as part of the fittings of a room. About the beginning of the eighteenth century cabinet-makers made them as pieces of mobile furniture, sometimes as hanging cupboards.

Corner or Writing Arm-Chair.—Usually a square-seated chair with the seat fixed diagonally so that one of the corners is in front. Sometimes it is provided with three principal legs and one back leg fixed to the corners of the seat. Continuations upwards of the three back legs form the supports to the low circular top rail which served as a support for both arms and back. Splats under this top rail and between the supports were often introduced. They were first made in the Chippendale period. See BARBER'S CHAIR.

Cornice.—The uppermost or crowning moulding of an entablature; a finishing moulding where there is no frieze or architrave. See TESTER.

Cornucopia Sofa.—A sofa with scrolled arms carved in the form of a cornucopia, the design being repeated on the back and legs; the foot was in lion's paw form. Sofas of this kind were sparsely made about the time of the English Regency—the second decade of the nineteenth century.

Couch.—A lounge for resting by day with supports and cushions for the back at one or both ends. It was probably copied from the French early in the seventeenth century and led to the "day-bed."

Counterfeits.—See REPRODUCTIONS.

Court Cupboard.—A cupboard with smaller cupboards over it, often richly carved, used by the family for wine, etc., as distinguished from the "livery" cupboard used by the retainers for bread, butter, cheese, etc. It was in vogue from Tudor times until the end of the seventeenth century and was probably evolved from the double hutch of previous times.

Courting Chair.—An upholstered double chair or settee for two persons, of French origin and popular towards the end of the seventeenth century. In the reign of Queen Anne the back was made open and resembled two chair backs joined together. It was then usually called a two-chair-back settee.

Cradle.—A small enclosed bed or cot, often suspended or mounted on rockers, for an infant. In all ages great pains were taken over its construction and decoration, which naturally followed the fashions of the time. Originally it was of oak, more or less elaborately carved and adorned, and of box-like shape, with or without a canopied head. The cradles made for great families were sometimes painted and gilded; the framework was even overlaid with plates of gold or silver. After the "age of oak" the cradle gradually grew slighter and more mobile, and is now made in many materials and a vast variety of forms. A number of historic cradles are still in existence—that of Henry V. (London Museum); the reputed cradle of Queen Elizabeth (Hatfield House); that of James I. (Earl of Mar and Kellie); Dean Swift (Brede Church, Sussex).

Cramoisy.—The name of a crimson cloth in use in England as far back as the fifteenth century at least.

Credence.—A side-table, originally a chest mounted on a stand, on which food was placed to be tasted before eating, or a cabinet or cupboard for the display of plate. From Tudor times onward it was usually called a buffet. The table provided for the unconsecrated elements for the Holy Communion is still called a credence-table.

Cressent, Charles (1685–1768).—Cabinet-maker to Philippe d'Orléans, Regent of France, and a master in works of art in bronze.

Cresting.—An ornamental feature carved on the top rail of a chair, settee, etc. In the case of a chair, it sometimes occupies the whole width ; at other times it forms a centering only. During the Restoration period a crown and cherubs were favourite features as a cresting. In the reign of Queen Anne the cresting gradually disappeared.

Cricket Table.—A small three-cornered polygonal or round-top table of the Jacobean period, supported on a triangular frame with three straight legs at the angles stiffened by stretchers between each, and sometimes provided with an under-shelf in addition. "Cricket" was also an old name for a wooden footstool.

Crinoline Stretcher.—A stretcher in concave form attached to the front legs, supported by two short arms from the back legs. It was a common form in the Windsor chairs of Chippendale.

Criss-Crossed or Lattice Work.—Lines crossed in a diagonal manner.

Crocket.—A projecting carved ornament, in both

stone and woodwork, of the Early English and later styles of Gothic architecture, consisting of foliage, flowers, etc., in conventional form, decorating the angles of spires, canopies, etc. During the Gothic revival in the middle of the eighteenth century this feature was sometimes carved on pieces of furniture.

Cromwellian Chair.—A chair on somewhat severe lines popular about the time of the Commonwealth. Knob turning, a low back, leather seat and back and copper nails are its characteristics, but it was sometimes upholstered.

Cross-Rail or Slat.—A horizontal bar connecting the uprights of a chair-back, sometimes as a single feature, at others to support the splat.

Crunden, J.—One of the lesser lights as a designer of furniture in the latter half of the eighteenth century. He published in 1765, "The Joyner and Cabinet-makers' Darling, or Sixty Designs for Gothic, Chinese and Ornamental Frets"; in 1770, "The Carpenter's Companion for Chinese Railings and Gates"; and in 1776, "The Chimney-piece Maker's Daily Assistant." Most of his designs for furniture are very inferior; the worst of them are absurd.

Cube Foot.—See BLOCK-FOOT.

Cupboard.—Originally a board, or table, on which cups or drinking vessels and other necessaries for meals were placed. There were several shelves, the number of which bore relation to the rank of the owner, surmounted by a canopy; eventually doors were added. Broadly speaking, a cupboard is now not a piece of movable furniture, but an architectural fixture. In the early eighteenth century, fixed as well as movable cupboards began to be fitted with glazed fronts for the display of china and silver. The corner cupboard (*q.v.*)

first became common in the time of Queen Anne. See BEAUFAIT.

Cupid's Bow.—A name given to the top rail of a chair-back much in vogue during the Chippendale period, in the shape of a bow with compound curves, often embellished with spiral volutes at the ends.

Cup-Turned.—A turned tapering leg, the leading feature of which was a cup-like prominence. It was a development of the Portuguese bulb, and was very fashionable at the end of the seventeenth and the beginning of the eighteenth centuries.

Curl.—A term applied to the markings or "figure" in certain woods.

Curtain.—A loose movable covering of lace, linen, or other fabric for screening a window or recess. Until the nineteenth century was well advanced, curtains were extensively used for screening beds; the most remarkable examples are the curtains or hangings of the monumental beds of the William and Mary and Queen Anne periods, a certain number of which have been preserved.

Curule-Chair.—An X-shaped stool with a flat seat without back, the *sella curulis* of the Roman magistrate. It was copied during the Empire period in the nineteenth century, sometimes with a back added.

Cushion.—A round, square, or oblong flexible bag stuffed with feathers, flock, or other soft material, and covered with stuff of varying degrees of richness; sometimes the covering is of leather, etc. Cushions were extensively used in days anterior to upholstered furniture, and among the great were covered with costly materials, and even with cloth of gold. Sometimes a cushion is called a squab, which usually means

a loose-shaped cushion or movable covering stuffed with horsehair or other material fitting the seat of a chair, settee, etc.

Cushioned Frieze.—A convex, pulvinate, or cushion-shaped frieze sometimes designed for cabinets, etc., in the Renaissance style by architects of the Early Georgian period.

Cusps.—The meeting points or pendants between the arcs or foils forming part of the tracery in Gothic arches. Chippendale employed cusping as a carved decorative feature on some of his furniture in the Gothic style, and Sheraton also made use of it.

Cylinder Front.—This kind of roll-top cover to a bureau was of French origin, and was not very popular in England, probably on account of the loss of space on the writing-desk at the back occasioned by the cylinder when turned over. This loss of space was avoided in tops of the tambour type. See TAMBOUR TOP.

Cyma.—A double curve, somewhat like the letter *S*, concave at the top and convex below. When convex at top and concave below it is called a Cyma reversa, or the ogee.

Cypress.—The cypress was introduced into England at an early date. It was much used in the Tudor period for chests designed for the storage of clothes, since it is reputed to be impervious to the worm. Like the cedar, it has an exceedingly pleasant odour.

Cypress Chests.—From the early Renaissance on the Continent and in England chests and coffers of all sizes, bearing this name, were made to hold tapestries, robes, etc., cypress wood being used as a protection from the moth.

Dagobert's Chair.—The alleged chair of King Dagobert I. (d. 638) in the Louvre is, perhaps, the oldest existing example of European furniture. Its origin is doubtful and its pedigree appears to begin only in the twelfth century, when it is known to have been in the Abbey of St. Denis which, according to Suger, its Abbot, inherited it from Dagobert himself. The chair is of cast bronze, sharpened with the chisel, and partially gilt. It was made originally on the principle of the Egyptian X-shaped stool, which later became popular in Ancient Greece and Rome, with animal-headed "hocked" front legs terminating in claw feet connected together by a vertical scissor-like stretcher and back legs with a similar stretcher connected with the front one by a central hinge-rod. The side rods supported the seat, which may have been of leather. The back and hinged arms are of mixed Byzantine and Gothic feeling, and were added by Abbot Suger in the twelfth century. There is an admirable reproduction of the chair in electro-bronze in the Victoria and Albert Museum. See X-SHAPE CHAIR.

Damascening.—The inlaying of one metal upon another in patterns or arabesques in imitation of the ancient Damascus work. The process, sometimes applied to furniture, reached England from Italy by way of France.

Damask.—A rich material so-called in Europe from about the twelfth century for chair-coverings, curtains, etc., made principally of silk, ornamented with designs of flowers, fruit, etc., in conventional form.

Darby and Joan Chair.—A seat of sufficient width to hold two, three, or even four persons. Darby and Joan

were the characters in a poem, "The Joys of Love Never Forgot," published in the *Gentleman's Magazine* for March, 1735.

Darly, Mathias (d. about 1780).—A designer, engraver, caricaturist, print-seller and publisher, who began life as an architect. He engraved plates for Chippendale's "Director," and for other furniture makers, and perhaps otherwise assisted the first great English cabinet-maker. He published "A Compleat Body of Architecture, embellished with a great variety of Ornaments" (1770). He styled himself a "Professor of Ornament." From about 1741 to 1763 he was in partnership with Edwards (Edwards and Darly), and in 1754 the firm published "A New Book of Chinese Designs," which was of some importance in connection with furniture.

Davenport.—A small knee-hole desk with a lift-up writing-slope and a range of drawers at the side, popular in the first half of the nineteenth century, named after Captain Davenport.

Day-Bed.—This precursor of the sofa was introduced from the East early in the seventeenth century. It was of sufficient dimensions to allow a person to recline at full length and had an adjustable headpiece. In the Restoration period day-beds, elaborately carved, sometimes caned and provided with richly covered cushions, were much in vogue.

Deal.—The wood of many coniferous trees employed principally by carpenters. The Scotch fir (*Pinus Sylvestris*) yielding the yellow deal was sometimes used by cabinet-makers of the eighteenth century and was of better quality than that now obtainable. Deal was, and still is, often used for making the carcases of cabinets, drawers, etc.

Decorated Queen Anne Period.—Owing to the fact that George I., whose sympathies were entirely German, gave little patronage to artists in this country, the furniture made during his reign is often described by modern writers as Decorated Queen Anne rather than Early Georgian.

Decoration.—Some of the more important methods used to decorate the carcase or foundation work of pieces of furniture are carving, gilding, japanning, inlaying, lacquering, painting, turning, and the application of marquetry, metal mounts, mouldings, plaques, upholstery and veneer.

Dentil.—An architectural feature used by cabinet-makers in the form of cubes or square blocks set at equal distances on a cornice similar to those found in the bed-mouldings of Ionic and Corinthian cornices. It was much favoured in the Adam and Hepplewhite periods.

Derbyshire Chair.—A chair in vogue about the middle of the seventeenth century, in Jacobean style with straight uprights, finishing at the top with inward scrolls. The back was in the shape of an open arcade supported by cross-rails, the arches being formed in the top rail.

Desk, Bureau, or Secretary.—Desks were made in various forms from the table desk with sloping face for holding writing materials and writing or reading upon, such as the Bible-box, to the important secretary or bureau with china cabinet above and cupboards and drawers below, which began to make its appearance in the reign of William and Mary. Sometimes the writing portion of the desk is formed by a hinged flap, which when lowered is supported by sliding rests or quadrants; at other times the desk is covered by a cylinder, roll, or tambour front. See BUREAU.

Desk-Box.—See BIBLE-BOX.

Deu-Darn.—See TRIDARN.

Diamond Ornament.—A favourite late Tudor adornment for the fronts of chests, the panelling of bedsteads, etc. See LOZENGE.

Diaper Work.—A pattern of flowers, figures, etc., treated in a conventional manner and constantly repeated, applied as a decoration to a plain surface.

Dining Room.—See PARLOUR.

Dining-Table.—See TABLE.

Dinner Wagon.—A two- or three-tiered, movable table upon which to place plates, dishes, cutlery, glass and other dining-room necessaries.

Dipped Seat.—See DROPPED SEAT.

Dished.—A term applied to the sinkings in the surface of card tables to hold money or candlesticks. Where the sinking affects the whole surface the table is termed a dish-topped table. See PIE-CRUST TABLE.

Divan.—A long upholstered settee without back or arms usually standing against the wall. The divan is an importation from the East.

Dog Grate.—A mobile iron frame with bars used in the open hearth for burning fuel. The front was often ornamented with elaborate and costly designs on brass or other metals, like the andirons, which they to some extent superseded in the first half of the eighteenth century. The name is now applied to any movable fire grate.

Dole Cupboard.—A cupboard with open bars to contain bread or other comestibles for distribution to

the poor. Such cupboards are found in many churches where they are sometimes still used for their original purpose.

Dolphin Ornament.—A frequent mid-sixteenth-century adornment in the shape of dolphins, single or intertwined.

Domed Top.—A term somewhat erroneously used in place of " hooded top " to describe the rounded tops of cabinets, etc., which were a popular feature in the early Queen Anne period.

Dossier.—See CANOPY CHAIR.

Double-Chair.—A chair or settee for two persons with open back resembling two chair-backs connected together, and usually called a " two-chair-back chair." It was made in the early Queen Anne period, and was a development of the upholstered settee called a " love seat " or " courting chair " of French origin and popular in England from the end of the seventeenth century.

Double Chest.—See TALL-BOY.

Dovetailing.—A method of joining two pieces of timber by cutting the edges with reverse wedge-shape projections which fit into one another, so making a secure joint. The method was known to the early Egyptians.

Dowelling.—A mode of fastening two pieces of wood together by means of dowels or pegs of wood or iron. Like dovetailing and mortising, it was known to the early Egyptians.

Dower Chest.—See CHEST.

Dragon's Claw Foot.—See CLAW AND BALL-FOOT.

Dragon's Head.—Tudor or Jacobean chests were sometimes adorned with carved dragons' heads. It is conjectured that this is a Welsh motive. The dragon was the cognizance of Wales, and as such is borne as a badge by the Prince of Wales.

Draught Chair.—A winged chair, with or without closed sides. In an entirely wooden form it dates from Tudor times, but was eventually upholstered in stuff or leather. Draught chairs are still occasionally found in the entrance-halls of public buildings or great private town-houses, for the accommodation of a custodian or footman.

Drawers.—Drawers in tables, chests, or cabinets were already common before the end of the seventeenth century. Until about the middle of the eighteenth century the grain of the wood of the bottom of the drawer ran from back to front; afterwards from side to side.

Drawers, Chest of.—A chest filled with drawers sliding upon runners. It was a natural development, called for by convenience, of the ancient chest of which the mule-chest (*q.v.*) was a first example.

Drawing-Room.—See PARLOUR.

Draw Table.—A term generally associated with heavy tables like the refectory table. The top is divided into three leaves, the two end ones lying under the centre leaf which is wide enough to cover both. When the lower leaves are drawn out the centre leaf falls into the vacant space, making the surface of the table the same throughout. It was in use in early Tudor times, and was the ancestor of the modern "telescope" dining-table.

Dresser.—A side-table of the farmhouse type with drawers and cupboards or "potboard" below and a range of narrow shelves above, sometimes added at a later date, and usually fixed against a wall, on which plate, china, etc., were displayed. It seems to have become a recognized piece of furniture early in the seventeenth century. It is frequently called a "Welsh Dresser," but has no necessary connection with Wales.

Dressing Commode.—The name given by Chippendale to a low chest of drawers, or cupboards, or both.

Dressing-Table.—The piece of furniture now associated with the name, with its attached mirror, small and large drawers, cupboards and other fitments, was unknown at the beginning of the eighteenth century. What then served as a dressing-table was one of the small tables or "low-boys" so prevalent in the early Queen Anne period, or a small chest of drawers with a small mirror of the "box" or "cheval" type resting on it. Chippendale designed dressing-cases or tables and Sheraton also, but at the end of the century the latter was still designing or making small enclosed dressing-tables and separate mirrors of the kind mentioned. The combined dressing-table first referred to was a product of the nineteenth century.

Drinking-Table.—See WINE-TABLE.

Drop-Front.—The flat lid or covering of a desk which, when lowered and suspended on quadrants, or resting on slides, forms the writing surface. Sometimes called a fall-front. The rounded coverings are called cylinder or tambour fronts.

Drop-Handle.—See HANDLE.

Drop-Ornament.—The shaped, carved, or pierced ornament depending from the under-framing of a chair, cabinet, or other piece of furniture. When the ornament occupies the whole width of the under-framing, it is usually termed the apron, front, skirting-piece, or valance.

Dropped or Dipped Seat.—The seat of a chair having a concave upper surface between the two side rails.

Drunkard's Chairs.—These chairs, measuring as much as 33 inches in width, were in vogue in the time of Queen Anne, and persisted until nearly the end of the eighteenth century. They were made for the comfortable repose of the men of that period after their wine; and because their ample width allowed two persons to sit side by side, they were also called "lovers' chairs."

Duchesse.—Sheraton tells us that a "duchesse is merely two barjier [bergère] chairs fastened to a stool in the middle." Hepplewhite made similar chairs. The term is also applied to the modern type of dressing-table with a swing-glass.

Dug-Out Chest.—An ancient chest or coffer hollowed out of a tree-trunk shaped with an axe, and sometimes clamped with iron bands. These dug-outs were also called "trunks," and examples may still be seen in some churches.

Dulcimer.—A small musical instrument of extreme antiquity, probably the earliest ancestor of all key-board instruments. It is triangular in shape and consists of wire strings stretched above a sounding-board. The strings are struck by two hammers, held one in each hand; one hammer is covered with hard,

and the other with soft, leather for graduation of tone. The larger instruments were sometimes mounted upon stands. The dulcimer has now become a mere children's toy and is rarely seen.

Dumb Waiter.—A tray, fitting into a stand, for carrying food and dining-room requisites from one room to another, or for the reception of dishes, etc., during a meal. In its earlier form it was a three-tiered, tripod, circular table, and dates from the early part of the eighteenth century. Sheraton designed a variety of dumb-waiters of a rather elaborate type, containing drawers as well as shelves and trays.

Dummy Board Picture.—See PICTURE-BOARD DUMMY.

Dutch Foot.—See CLUB-FOOT.

Dutch Furniture.—During the seventeenth century, and especially in its earlier years, when the arts and crafts in England were not in the same advanced state as in other European countries, English chair and cabinet makers depended for their designs and much of the better kinds of furniture on the Dutch and the Flemings. The furniture of these two peoples was much alike, but the Dutch was the heavier. The slight dissimilarity was, no doubt, caused by German influence on the one hand and Spanish and French on the other. Leaving out French influences, which were ever growing in England after Colbert founded his Academy in Paris in 1664, Dutch and Flemish designs in furniture continued to prevail in England until the beginning of the eighteenth century. Features such as the "bandy" or cabriole leg, the kettle or bombé front, marquetry etc., are said to have been introduced into England by the Dutch, but they did not originate them.

Eagle's Head.—A carved feature found on English furniture in the Decorated Queen Anne period. It was frequently used as a termination to the arms of chairs and settees.

Ear-Piece.—The volute or scroll springing from the knee of a cabriole leg and finishing under the seat-framing of the chair.

Easy Chair.—The name given to the large class of upholstered and cushioned chairs made for luxurious ease and comfort. They were of French origin and were first made in England in the early Queen Anne period. They were sometimes called "French chairs."

Eberlein, H. D., and McClure, A.—Authors of the instructive "Practical Book of Period Furniture" (Lippincott).

Ebonist.—The term *menuisier en ébène* was first used in France in the seventeenth century, and the shorter term *ébéniste*, or the Anglicized version, "ebonist," was afterwards applied to a worker in other woods than ebony, especially to a cabinet-maker of the better kind.

Ebony.—The black variety of this valuable wood is usually selected for furniture and cut into veneers. The Venetians used it in the sixteenth century, but it was not generally employed in Europe until after the settlement in 1695 of the Dutch in Ceylon, in which country the best wood was grown.

Echinus.—The egg-and-dart, egg-and-tongue, or egg-and-anchor ornament, carved on the ovolo mouldings of furniture in the classic taste.

Edict of Nantes.—The revocation of this Edict in 1685 was of widespread importance in the development of the arts and crafts in this country. Many thousands of skilful French workers, including designers, ebonists, weavers, carvers, and others connected with the furnishing and decoration of houses, found refuge here. Notably they founded the silk industry in Spitalfields.

Edwards and Darly.—See DARLY, M.

Egg-and-Anchor.—See ECHINUS

Egg-and-Dart or Egg-and-Tongue.—See ECHINUS.

Egyptian Furniture.—The oldest civilization which has left mobiliary relics is the Egyptian. The British Museum, the Museum at Cairo, and one or two other public collections contain examples found in tombs. Thus the supposed throne of Queen Hatshepsu, wife of Thothmes II., a king of the eighteenth dynasty, is in the British Museum ; it is of rosewood, enriched with carving and gilding. There, too, is the wooden frame of a couch with animals' feet. In 1923 various other examples of the richest type of Egyptian furniture were found in the tomb of Tutankamen in the Valley of the Kings. Most of the seats and stools of the Egyptians were without backs. Tables partook of the nature of stands and often had one central leg. Egyptian furniture was the remote ancestor of the Empire Style (*q.v.*).

Eight-Leg Table.—A name given to a slight eighteenth-century form of the gate-leg table. Such tables had movable legs on each side to support flaps, and were usually of mahogany.

Elbow-Chair.—See ARM-CHAIR.

Elizabethan Period.—The development of the Tudor Style under Elizabeth was due chiefly to the Italian Renaissance. The heavy mediæval contour of the furniture persisted, but the carving and other details were improved. Among the details are arabesques, fruit, cartouches, bulbous knobs, inlay, and hammered iron mounts. See RENAISSANCE.

Elm (*Ulmus Campestris*).—A hard wood of irregular grain. It was much used for tables and stools by Tudor and earlier artificers, the wych elm (*Ulmus Montana*) being fashioned into chests which were consequently sometimes called "wyches." The seats of Windsor chairs are often of elm.

Empire Style.—The style of furniture which prevailed in France at the end of the eighteenth and the beginning of the nineteenth century was renowned for its finished workmanship, the choice mahogany or rosewood used, and the beauty of the ormolu mounts with which it was adorned. The style was based upon a mixture of Egyptian and classical motives and made extensive use of lions and sphinxes as designs for the carving. It was popularized in France by Napoleon's Egyptian campaign. The English version was a rather clumsy adaptation from the French and was never very popular.

Encoignure.—A piece of furniture made, as its name suggests (Fr. *coin*, a corner) to fit into a corner. It often had tiers of shelves, and the modern corner what-not is clearly derived from it.

Endive Marquetry.—A term sometimes used instead of Seaweed Marquetry, because its flowing design resembles the finer lines of the endive plant. It was introduced in the early Queen Anne period.

English School.—The many influences, British and

foreign, which long had been, and still were, at work in the designing and making of furniture resulted in the Queen Anne period in the formation of what is called the English School of Furniture. During and after the mediæval and Tudor periods England possessed a large body of very capable carpenters, joiners and carvers who helped to build, decorate and furnish our cathedrals, churches, castles and unfortified mansions. Their successors from the Restoration period onwards were able to adapt their talents to meet the quickly-growing demands throughout the country for mobile furniture of increasing variety, and especially the heavy demand in London after the Great Fire in 1666. They succeeded in absorbing and nationalizing the ideas and types derived from foreign countries and the antique, and so sure was the instinct which guided them that soon after the middle of the eighteenth century the English School was recognized as one of the chief schools of furniture design in Europe.

Entablature.—In classical architecture the horizontal superstructure resting on the columns and divided into architrave, frieze, and cornice. The architect-designers of the eighteenth century freely used the entablature, or divisions of it, as ornamental features on cabinets, bookcases and other pieces.

Escallop, Scallop, or Scollop.—An edge or border ornamented by cutting it into segments of circles either convex or concave. The escallop shell, sometimes called the cockle-shell ornament, was a favourite carved feature on Queen Anne furniture.

Escritoire.—See SECRETARY.

Escutcheon.—A shield often carved on furniture for decorative purposes, or to bear a crest ; also a plate to protect a keyhole, or to take the thrust of the handle

on a door. Keyplates were seldom used after the middle of the eighteenth century; the metal or ivory lining of the keyhole flush with the surface then became general.

Etagère.—A slight and delicate piece of furniture, often of very elegant shape, consisting of shelves supported by columns. Its use is for the display of china and small ornaments.

Evolute.—A term sometimes used for the Wave or Vitruvian Scroll. A classical design much used by the architect-designers of the eighteenth century, notably William Kent, for the decoration of frieze mouldings and the like. See VITRUVIAN SCROLL.

"Fakes."—See REPRODUCTIONS.

Faldstool.—A folding stool of the X-shape type in use by the early Egyptians, and in mediæval times by a Bishop as a substitute for his throne when making his Visitations. When so used it was called *faldistorium*, but the English word appears to have come from the Saxon *falten*, to fold. It was the prototype of the X-shaped domestic stool popular in early Jacobean times and afterwards.

Fall-Front.—See DROP-FRONT.

Fan Back Chair.—A chair or settee, perhaps of French design, introduced early in the Mahogany period with a back the principal feature of which is a fan-like design either upright or reversed.

Fan-Design.—A semicircular design much used upon Elizabethan furniture, and later. In a shape

which more exactly answers to the name it was much used in the second half of the eighteenth century.

Farmhouse Furniture.—Under this name much of the cottage and kitchen furniture is included, besides furniture specially adapted to the farmhouse. Some of the most noteworthy pieces were butter, bacon, and other food cupboards; chairs such as the Lancashire spindle-back, Windsor, and Yorkshire ladder-back; dressers; tables of the refectory type; settles, etc.

Farthingale or Fardingale Chair.—A chair with broad seat without arms, made in England in the reigns of Elizabeth and James I. to accommodate the large hooped dresses or farthingales then worn by ladies.

Fauteuil.—The French term for an arm-chair with open sides and elbow-pads as distinguished from the *bergère* or arm-chair with upholstered sides.

Feathers.—See PRINCE OF WALES'S FEATHERS.

Fender.—A low metal guard, usually of iron or brass or both, to "fend" or defend the floor, rug, or carpet from the fire. In the second half of the eighteenth, and the early part of the nineteenth, century the fender was almost invariably of brass and formed a highly decorative object. Varying from a few inches to a foot in height, the front was either solid or pierced with geometrical motives or scrolls partaking somewhat of an arabesque character. Fenders very often rested upon lions' paws. Some were mere kerbs, while others had a bottom plate of iron with an upright support at one end, or both, against which the fireirons rested.

Festoon.—A curved design painted or carved on furniture, representing a string of leaves, flowers, fruit, drapery, etc., suspended horizontally. A catenary; a swag.

Fiddle-Back.—A chair with a splat in the shape of a fiddle. A characteristic feature in the reign of Queen Anne.

Fiddle-String Back.—The name sometimes given to the back of a Windsor chair or the like, the rods of which resemble fiddle-strings. It is sometimes called a "stick-back."

Fielded Panel.—In heraldic language the word "field" means the general surface of a shield or escutcheon. In furniture the word is sometimes used in a similar sense to describe a panel the surface of which is on the same plane as the surrounding woodwork and is defined by a sunk bevel or other moulding.

Figure.—The natural markings on wood.

Fillet.—A narrow flat band or moulding used between more important mouldings or flutings.

Finial.—A term used in furniture in a wider sense than in architecture to describe a decorative terminal ornament to a feature in either a vertical or a horizontal position.

Fire-Dogs.—See ANDIRON.

Fire Irons.—Poker, tongs, and shovel for mending and tending a fire. In the eighteenth century these implements were usually of massive brass but sometimes of steel, and partook of the decorative character of the fenders they matched.

Fire of London.—This fire, the greatest European city fire on record, began on September 2, 1666, and

spread devastation over 436 acres. It destroyed 89 churches, including St. Paul's Cathedral, 13,200 houses, and much of the fine furniture that had been imported or made in this country during Tudor or Jacobean times. On the other hand, it gave great impetus to furniture-making for the next few years, an impetus which was increased by the extravagance of the Court, the growing wealth of the citizens, and the irruption after 1685 of many thousands of skilled French refugee craftsmen—all leading to the formation, early in the eighteenth century, of what may be called the English School of Furniture.

Fireplace.—Chimneys and fireplaces were in use in Norman times, but they did not become usual in the houses of the middle classes until the early Tudor period.

Fire Screen.—See SCREEN.

Flap Strapping.—See STRAPWORK.

Flap Table.—A table, which can be traced back certainly to the first half of the seventeenth century, with a slab, top, or *mensa* in two, or more usually, three pieces. The centre piece is rigid ; the sides form flaps, which can be let down by folding back the movable legs level with the immovable part of the slab.

Flemish Chair.—A high-backed chair, with or without arms, containing characteristic Flemish features which became a vogue in England towards the end of the seventeenth century. The splat was in the form of a panel of cane, upholstery, laths or balusters surmounted by an elaborate carved cresting. The legs were of the incipient cabriole type, straight at the back with bold curves in front supported by scroll feet, and the stretcher was in the form of com-

pound curves—two concave curves joined together by a convex one in the centre. These features probably reached Flanders from Italy by way of France. Examples of a very ornate Italian chair and a settee, including these features, made for Charles I., are at Holyrood Palace.

Flemish Scroll or Curve.—Curved bands of various shapes, mostly of the C and S shapes, carved as ornaments on furniture of Flemish origin, first imported into England in Carolean times.

Floreated.—Carved or decorated with floral ornament.

Flower-Stand.—An upright stand, of varying form and in a variety of materials, for holding a large pot of flowers. Some of Adam's flower-stands, with sloping legs terminating in goats' feet and adorned with rams' heads and other characteristic ornament, were exceedingly graceful.

Flutings.—The vertical channels or grooves in a column separated by a sharp edge or arris, at other times by a fillet. When the lower portion of the channel is provided with a convex moulding it is said to be cabled. When a series of short flutes ending top and bottom hemispherically are used side by side as on a frieze, they are called stopped flutings.

Folding Furniture.—A term referring to a class of furniture much favoured in the Shearer, Hepplewhite, and Sheraton periods when a room was often used both for a bedroom and a sitting-room. For example, washstands and dressing-tables had flaps or folding tops converting them when closed into small tables, and the bedstead was made to fold up into a cupboard, pseudo-bookcase, bureau, etc. Bedsteads of this kind are sometimes known as library press-bedsteads.

Folding Stool or Chair.—See FALDSTOOL and X-SHAPE CHAIR.

Foliated.—In leaf-shape design.

Foot.—A foot is frequently found as a termination to the leg of a table, chair, etc. It may assume many shapes, from a simple turned knob to an elaborately carved representation of an animal or other living thing. Many of the designs for feet are of Egyptian, Assyrian and Chinese origin, and reached England through one or other of the European countries. In Elizabethan and early Jacobean furniture feet were not usual, but afterwards they became very popular and remained so till well on in the Chippendale period, when they were less used. Some of the best known feet are here mentioned: Animal Couchant, Bear's Paw, Ball, Ball and Claw, Block or Cube, Bracket, Braganza Toe or Spanish Foot, Bun, Chinese, Claw or Talon and Ball, Club or Dutch, Cube, Dolphin's Head, Dragon's Claw, French Scroll, Goat's Foot, Hoof, Inverted Cup, Leaf, Lion's Paw, Melon, Onion, Pad, Pied de Biche, Scroll, Slipper, Spade, Talon and Ball, Turned, Therm, Taper, Web Voluted, Vase Shape.

Footman.—A polished steel stand, about a foot in height, with shaped legs, and a top of open-work bars, used in front of the fire to keep plates hot. It was in favour during the hob-grate period, when the fire was raised well above the hearth. The modern grate is too low for its effective use.

Footstool.—When chairs were made high to increase the dignity of those using them, footstools were necessary, and accordingly in Elizabethan and Jacobean times they were the usual accompaniment of a chair; but afterwards when chairs were made to take the

place of stools and benches, the footstool became an article of luxury rather than necessity.

Foot-Warmer.—A small, square, wooden box with perforated top and sides. In a movable metal container were placed hot cinders which radiated their warmth. It was used down to the eighteenth century as a footstool, chiefly by ladies, and was for long a familiar domestic object in Holland and Italy; the Dutch women even carried it to church in winter. Foot-warmers, or foot-stoves as they were sometimes called, were often elaborately carved.

Form.—A long seat or bench without a back in common use in Jacobean times before single chairs became common.

Forty-Wink Chair.—See WING CHAIR.

Four-Post Bedstead.—Under this general term bedsteads are sometimes included which have two posts in front and a carved panelled backboard or a framework on the back and a tester on which hangings are draped. In Elizabethan times the bedsteads were very heavy in construction and highly ornamented with carving, but by the end of the seventeenth century they had become lighter and more graceful, and the tester consisted of a cornice only of sufficient strength to sustain the curtains. In the time of Queen Anne the posts were lengthened to a remarkable extent, thus raising the tester to some sixteen or seventeen feet in height.

Frame.—A case or structure for the protection and enrichment of drawings, paintings, mirrors, etc. Frames were first made in Italy in the sixteenth century, and came into general use in England towards the end of the seventeenth. At first they were carved—and in England there are no equals to the carved frames of

Grinling Gibbons. Afterwards they were made to suit the style of furniture then in vogue. About the middle of the eighteenth century "Compo" was first used in making them.

France, Kings of.—In the treatment of English furniture, writers frequently speak of the artistic work produced in France during the reigns of monarchs of the sixteenth to the eighteenth century. The list is as follows :—

Francis I.	1515–1547.	Louis XIII.	1610–1643.
Henry II.	1547–1559.	Louis XIV.	1643–1715.
Francis II.	1559–1560.	Louis XV.	1715–1774.
Charles IX.	1560–1574.	(Regency	1715–1723)
Henry III.	1574–1589.	Louis XVI.	1774–1793.
Henry IV.	1589–1610.		

Franklin Stove.—Invented by Benjamin Franklin in 1740 or 1745—authorities differ. This was partly a stove and partly a fireplace which fitted into, or up to, the chimney opening. It burned wood on andirons, and had a decorative front. Its outstanding advantage was that it threw the warmth into the room instead of allowing much of it to go up the chimney. The Franklin stove was little known in England in its characteristic form, though derivatives of it eventually came into use.

French Chair.—A generic term applied often to upholstered arm-chairs of any design.

French Foot.—A bracket foot (*q.v.*) having a concave curve down the mitre, the height of which is usually greater than the width of the face of the bracket.

French Polishing.—Shellac dissolved in methylated spirits with colouring matter is the medium used. It is important to note that this cheap and unsatisfactory

manner of polishing furniture was not used until late in the eighteenth century.

Fretwork.—Ornamental woodwork cut to represent small interlacing fillets or trellis-work, usually of geometrical form, and used as a perforated ornament or applied to a solid background. In order to strengthen the more delicate kinds of work which was liable to fracture, the frets were cut out of boards about a quarter-inch in thickness, made up of three sheets of veneer glued together, the grain of the centre sheet being set at right angles to the others. Fretwork was much used by Chippendale and his school during the prevalence of the Chinese taste. Small fretted tables of refined workmanship intended for the display of specimens of the silversmith's art were much in vogue for about a decade after 1760.

Frieze.—The member of the entablature which is between the architrave and the cornice. Usually flat, it is sometimes made in convex form when it is said to be a torus, cushion or pulvinated frieze. It is a feature in furniture in the classical taste, and is often ornamented with inlay, carving, etc. The under-framing of a table between the top and the legs is often called a frieze, and a similar member on the pedestal of a cabinet is sometimes called an under-frieze, to distinguish it from the architectural frieze at the top of the cabinet.

Fringe.—An ornamental edging used as a finish to dresses, upholstery, etc., in European countries from the beginning of the Renaissance, consisting of a band with depending tassels or twisted threads of silk or other material.

Front.—The front surface of a piece of furniture, some of the principal kinds of which are as follows:

straight; broken, when sections are broken into different planes; block or tub, when some features are raised above the general surface; kettle, bombé or bulging fronts; bow or swell; and serpentine.

Furniture (Fr. *fournir*, to furnish).—This word is sometimes used to embrace everything that is movable in a house. If so used it must include among other items, pictures, engravings, tapestry, carpets, textiles, china and pottery, sculpture, glass, hardware, silver, even kitchen utensils. Volumes have been written on most of these subjects, and it is therefore out of place to include them as furniture in a small glossary. Nor is it possible to give a short history of furniture spreading over the whole world and a period of nearly six thousand years. Confining attention to England, furniture may be said to have had little importance, except in churches and feudal castles, until the Tudor period. Previous to that time the whole country seemed to be a field for civil warfare rather than for the arts and crafts. When, however, Henry VII. reached the throne political affairs became more settled, and time and energy could be spared to commerce and a more luxurious manner of living. Thus the way was made clear for the influences of the Renaissance—a movement which began in Italy in the fourteenth century, and spread gradually through Germany, Flanders and France. The patronage accorded to the movement by Henry VIII. and the wealth of the merchants in the time of Queen Elizabeth caused much attention to be directed to furniture, both of the useful and the ornamental type, and this interest continued to grow even during the Commonwealth. The luxurious tastes which Charles II. imbibed during his exile, his marriage with Catherine of Braganza, who brought with her Portuguese tastes and influence,

and the introduction of walnut in place of oak, were factors which made for a marked improvement in the beauty of furniture. This development was greatly promoted by the Revocation of the Edict of Nantes in 1685, which caused several thousands of the best French artificers to seek refuge and a living in England. About this time a taste for Chinese lacquer furniture arose, which lasted for about a century. When William and Mary came to the throne, Dutch influences and artists brought about further important changes, and by the time of Queen Anne and onwards England had a body of cabinet- and chair-makers second to none in the world. In their efforts towards perfection they were aided or directed by a succession of renowned architects, from Sir Christopher Wren to the brothers Adam, and by such famous workmen and designers as Chippendale, Hepplewhite, Sheraton and others mentioned in this Glossary.

Gadroon (Fr. *godron*, a plait or ruffle).—A ruffle ornament in many forms, concave as well as convex, used as a carved embellishment on the edges of tables, cabinets, etc. When used round a circular object the ornament is more or less pear-shaped and is called a splayed gadroon. See NULLING.

Gallery.—A miniature balustrade, parapet, or railing of wood or metal, forming a protective rim round the edge of a table, cabinet, shelf, etc. The metal rods and supports at the back of sideboards of the latter part of the eighteenth century are often called galleries.

Galloon (Fr. *galon*).—A thick ribbon or braid of gold, silver, wool or other material, used as an

ornamental edging to curtains or other articles, and to finish off upholstery work such as the rough edges of a chair-covering round the seat rail. It was used in the early eighteenth century.

Games Table.—A small table in vogue in the eighteenth century. Sometimes the top was reversible with an inlaid chessboard on one side and, the top being removed altogether, a backgammon board was disclosed below. Backgammon was very fashionable during that century and large sums of money were won or lost in playing it. Both chess and backgammon were invented before the Christian era.

Garde du Vin.—A name used by Hepplewhite to describe the brass-hooped tub, cellaret, or wine-cooler made to stand under the sideboard. See SARCOPHAGUS.

Gate-Leg Table.—A table provided with drop leaves at each end, supported by single or double wing-legs or gates. The leaves are usually round or oval ended. They were introduced about the middle of the seventeenth century, and were in high favour until the time of Queen Anne, when a cabriole leg attached to a swing bracket above to a large extent superseded the gate-leg support of the table leaf. Later on the leg itself, in smaller tables, was dispensed with, and the bracket was the only support, as in the case of the Pembroke table of Sheraton's time.

"Gentleman and Cabinet-Makers' Director, The."—The renowned folio volume by Thomas Chippendale, containing introductory matter and 160 pages of engraved designs, published by subscription in 1754 at the price of £2 8*s*., with further editions in 1759 at £3 3*s*., and 1762 at £3 13*s*. 6*d*.

Gentlemen's Social Table.—A name sometimes given to the wine table so popular in the later half of the eighteenth century. See WINE-TABLE.

Gesso (Ital. plaster, chalk).—A composition made of chalk and other materials, which can easily be moulded or carved into designs for interior decorations and then painted or gilt. It was used by the Italians in the fifteenth century and the "Compo" used in connection with the gilt furniture of the early years of the eighteenth century in England, and its revived use by the brothers Adam was, practically speaking, a gesso.

Gibbons, Grinling (1648–1721).—England's most distinguished carver of decorative woodwork was born at Rotterdam of English parents. He became closely associated with Sir Christopher Wren and was master-carver to four sovereigns. He founded a school of carving which was well patronized until his death.

Gibbs, James (1674–1754).—A noted Scottish architect, among whose principal works are the Church of St. Martin's-in-the-Fields, opposite the National Gallery, the Radcliffe Library, Oxford, and St. Bartholomew's Hospital. He is usually included in the list of architect-designers of furniture of the first half of the eighteenth century.

Gilded or Gilt Furniture.—The vogue in England for gilt furniture, copied from the Italians and French, began in the early Queen Anne period and declined in the time of Chippendale. Much of the sumptuous furniture designed by William Kent was gilt.

Gilding.—The art or practice of ornamenting articles of furniture with gold-leaf or gold-dust. A method is to coat the woodwork with a thin priming of a chalk

composition, paint it yellow or red, and then apply the gold-leaf or dust over a coating of gold-size or varnish.

Gillow, Robert.—A notable designer and cabinet-maker of the early part of the eighteenth century, who about 1695 founded at Lancaster the firm now known as Waring & Gillow. His successors claim to have invented the billiard-table; they made the first Davenport (*q.v.*), and in 1800 invented and patented the telescopic dining-table.

Girandole.—A branched candlestick or chandelier for use on the table, or fixed as a bracket to a wall, frequently with a mirror attached. It was made in the seventeenth century, and became a highly decorative piece of furniture in the eighteenth.

Glass.—Transparent window glass, first made in any considerable quantities in England in the sixteenth century, has to do with the building rather than its furniture, although its use in the glazed tracery doors of cabinets and other show cases from the time of William and Mary must not be forgotten. Domestic glass needs no mention here. Decorative articles and ornamental utensils in glass form an art apart, with perhaps a few exceptions, for instance, the art of cutting the crystals used in candelabra and chandeliers, brought over by the French refugees in 1685. The Hampton Court chandeliers are notable examples. See MIRROR.

Glastonbury Chairs.—A chair with X-shaped legs and sloping arms and back, most frequently used for ecclesiastical purposes. It was so made that it could easily be taken to pieces for removal.

Glazed Tracery Doors.—See TRACERY.

Globes.—Artificial globes are of Egyptian origin and one was made in England in the sixteenth century. They became fashionable in the eighteenth century, and towards its end George Adams (d. 1773) was a recognized London maker of both terrestrial and celestial globes mounted on stands.

Gobelins.—The renowned factory founded in Paris by Colbert in 1663, and directed by Le Brun, for making the Royal furniture, but afterwards used for the weaving of tapestry only, as at the present day.

Godroon.—See GADROON.

Gothic.—The Gothic phase in English furniture arose soon after the middle of the eighteenth century and lasted a few years. Probably its inception was due to the influence of Horace Walpole. Chippendale both designed and made furniture in the style, but it never became generally popular.

Gouthière, Pierre (1740–1806).—A French cabinet-maker celebrated chiefly as a founder and chaser in most delicate and minute detail of gilded bronze furniture mounts, an art in which he was unsurpassed.

Gouty Stool.—A leg-rest with an adjustable top for the support of a gouty leg. The stools were extensively used in the eighteenth century when gout, produced by excessive indulgence in rich wines and highly-seasoned foods, was an exceedingly common complaint among the leisured and well-to-do.

Grained Furniture.—Furniture of a cheap character dating from late in the eighteenth century usually drab in colour and grained in rough imitation of oak.

Grandfather Chair.—A comfortable upholstered chair with wings, which are sometimes called side-

pieces or ears. These chairs were very popular from the early Queen Anne period onwards, and were a development of the wing chairs in oak of the seventeenth century and earlier.

Grandfather or Long-case Clock.—Long cases were introduced soon after the Restoration in order to give cover and protection to the pendulum and weights of the bracket clock then in use. The leading features of these cases are the hood, the waist, and the base. The long-case or grandfather clock became very popular in the Queen Anne period, but lost some of its popularity when the bracket clock, actuated by a spring instead of weights, became fashionable in the latter half of the eighteenth century. Clocks with long cases not exceeding six feet in height are sometimes called grandmother clocks.

Grandmother Clock.—See GRANDFATHER CLOCK.

Grate.—Polished steel grates and fire-baskets, usually portable, were introduced by the brothers Adam. They were shaped and ornamented in their characteristic style, and are often exceedingly elegant. The hob-grate, black japanned and set high, with a flat surface, or hob, on each side adjoining the wall, was much in favour in the latter part of the eighteenth and most of the first half of the nineteenth century.

Greek Style.—In his later and decadent period Sheraton sacrificed very unhappily to the mania for the so-called Greek style, which had a brief popularity in France at the turn of the eighteenth century. In this craze he was followed by Thomas Hope (*q.v.*), but this bizarre and clumsy fashion never took root in England.

Griffin, Griffon, or Gryphon.—A fabled monster

with the head and wings of an eagle and the hinder parts of a lion. It was a favourite decorative design of the brothers Adam.

Grille, or Grating.—About the time of Adam and Hepplewhite it was quite usual to replace the glass in the doors of bookcases by a brass lattice or trellis-work. In the more expensive work rosettes or other small ornaments were added at the intersections.

Grisaille.—Painting in greyish tints often applied to furniture in the satin-wood period. Adam, Sheraton and Hepplewhite all used it, and there is a famous example of the style in the Victoria and Albert Museum in the shape of a beautiful satin-wood dressing-table, adorned with medallions in *grisaille* and floral festoons in natural colours. Both maker and artist are unknown, but the painting has been attributed to Angelica Kauffmann and to Cipriani.

Gros Point.—A cross-stitch embroidery much practised by ladies in England from the time of Queen Elizabeth to that of Queen Mary and Queen Anne. Gros point and petit point are frequently combined in the coverings of upholstered chairs, settees and stools.

Grotesque.—A style of carving on furniture inspired by ancient sculpture, in which nature is distorted and fantastic ornament and whimsical figures are introduced giving a bizarre effect, sometimes humorous and at other times repellent.

Guéridon (Fr. Round Table).—A small table, torchère or pedestal of slight construction, used as a stand for candelabra, flowers, or other light objects. It was first popular in England in the late Queen Anne period.

Guilloche.—An ornamental pattern used in classical architecture, formed by a series of circles at regular intervals, surrounded by interlacing bands. The circles are sometimes of varying diameter, and filled with ornamental details, such as conventional flowers. It was always a favourite design for the decoration of furniture in the Renaissance style.

Halfpenny, William.—One of the less important architects and designers of furniture and decorative details of the eighteenth century and the author of several books on architecture, published between the years 1724 and 1755.

Handle.—Furniture handles, in either wood or metal, are usually of the knob, bail, drop or falling variety. In Jacobean times turned wooden handles were much in use, and also rings of wrought iron of various shapes, probably suggested by the handles found on church doors and ecclesiastical furniture. Many of these handles were afterwards removed and replaced by others of later date. During the reign of William and Mary brass was first used for handles. At that time they assumed the form of small falling handles either solid or of flat metal, shaped and chased, fixed inside the door or drawer by means of two flat shafts of iron and bent back in a similar manner to a paper fastener of the present day. The bail was in use at the same time, with or without a back plate. In the Queen Anne period the back plate was a piece of flat metal shaped and ornamented by piercings and chasings; later it was often made to do duty as an escutcheon to the keyhole. When a back plate was not used, the sockets of the handles were provided with

rosettes, more or less ornamental, next the woodwork. In the middle of the eighteenth century back plates were little used, and the key was often made to serve the purpose of a handle to cabinet doors and drawers. In the later schools of that century, beautifully designed round and oval handles were made in which the handle was almost lost to view in the back plate. A ring handle depending from a lion's mouth was a favourite design with Sheraton.

Hare-Wood or Hair-Wood.—A veneer of sycamore stained a greenish-grey colour, much favoured by cabinet-makers in the last half of the eighteenth century.

Harlequin Table.—A name given to a dressing- and writing-table containing many conveniences not at once apparent, such as a looking-glass raised by a spring or counter-weight, hidden drawers or compartments, a range of pigeon-holes and small drawers or a "till" raised by complicated mechanism, etc. Thomas Shearer and Sheraton took considerable pains in devising these tables which were very popular towards the end of the eighteenth century.

Harmonica.—A musical instrument first known in England in the seventeenth century. It consisted of a table containing twenty-four glasses of varying size, each giving the tone required, or glasses tuned by the different quantities of water contained in them. By rubbing a moistened finger upon the rims of the glasses very sweet musical and resonant tones were produced. Benjamin Franklin, in the eighteenth century, invented a variant in which glasses of varying sizes were mounted on a spindle, one within the other, and turned by a crank and so supported that their lower edges passed through water, thus avoiding the necessity of moistening

the finger and making the instrument easier to manipulate.

Harmonium.—A small reed-organ with one or two rows of keys and bellows worked by the feet. The sounds produced are similar to those of the organ. In its present form the harmonium dates from 1840, when it was introduced by Alexandre Debain of Paris.

Harp.—The most ancient and decorative of all musical instruments. It is tall, stringed, almost triangular in shape, and stands upon a massive base provided with pedals. The strings are played upon by both hands. The harp is mentioned in Genesis iv. 21.

Harpsichord.—A musical instrument of the piano type of much importance until the invention of the pianoforte early in the eighteenth century. As in the earlier spinet and virginal the strings, to produce the tone, were plucked by means of quills attached to levers instead of being struck as in the pianoforte.

Harrateen.—A woven material used in the eighteenth century for curtains and other purposes.

Haut-Boy.—See HIGH-BOY.

Havard, Henry.—Author of the French standard work on furniture, "Dictionnaire de l'Ameublement et de la Décoration depuis le XIII^me^ siècle jusqu'a nos jours," and of "Les Boulle" in the series of "Artistes Célèbres."

Hayden, Arthur.—A popular writer on furniture and author of "Chats on Old Furniture, A Practical Guide for Collectors," in several editions, and other works.

Heart-Shape Chair Back.—This form of back, like the shield-back, was characteristic of the Hepplewhite School.

Henri II.—See FRANCE, KINGS OF.

Hepplewhite, George (sometimes wrongly spelt Heppelwhite).—Little is known of him, but it seems probable that he was apprenticed to Gillow of Lancaster, and eventually got together a considerable business in Cripplegate before his death in 1786. His widow Alice continued the business under the name of A. Hepplewhite & Co., and in 1788 published "The Cabinet-Maker and Upholsterers' Guide," with further editions in 1789 and 1794. The style of furniture associated with his name is characterized by perfection of workmanship, lightness of construction, and elegance of form, with curvilinear tendencies. These characteristics are specially noticeable in his chairs with shield and heart-shaped backs carved with wheat-ears, honeysuckle, swags of drapery, fern leaves, and Prince of Wales's feathers.

Herringbone Work.—Woodwork, brickwork, or stonework in which the material is so laid aslant that the alternate courses point in opposite directions. Bands of marquetry or other inlay on furniture were often herringboned.

High-Back Chairs.—Chairs previous to the seventeenth century were used almost exclusively by persons of high dignity in Church and State and by the heads of families. People of less importance sat on stools or benches. The more important chairs were in the nature of thrones or chairs of state, raised on steps with arms, high backs, canopies and enrichments. The domestic chair used by heads of families embodied these principles. The seats were raised so as to render a

footstool or stretcher necessary; they had arms and the high back was carved and inlaid. In the seventeenth century the well-known oak wainscot or panel-back chair was the type in vogue and persisted until the lighter French forms made their appearance in Carolean and Restoration times. Meanwhile, especially during the Commonwealth, side chairs, or chairs without arms, had been introduced into the farmhouses and the homes of the middle classes, and their convenience made them formidable rivals to the high-back chair, so much so that it may be said that, in the time of Queen Anne, they had superseded them. The high-back chair, however, remained and will ever remain in the form of easy chairs and in places where dignity of appearance is a consideration.

High-Boy.—A piece of furniture of Dutch origin introduced into England in the time of William and Mary, consisting of a chest of drawers mounted on a low-boy or dressing-table furnished with a long drawer or two drawers side by side. It was popular in England until about the end of the Decorated Queen Anne period, but in America it was a vogue during the whole of the eighteenth century. When the chest of drawers is mounted and fixed on another set of drawers of similar design, the entire piece is generally described as a "tall-boy."

Hinge.—A metal device, consisting of two bars or plates pivoted on a pin upon which a door, lid, or flap hangs and turns. In cabinet-making the ordinary butt-hinge is most frequently used the two plates of which are fixed inside the woodwork, the pivot alone being visible. In some of the best work means are adopted to hide the hinge entirely. Up to Jacobean times hinges were often copied by cabinet-makers from church doors or other buildings, the long bars or plates

being visible. Sometimes one plate was fixed outside and the other inside the article. In lacquer cabinets the doors were often, for the sake of ornament, provided with a larger number of hinges than was necessary, and were elaborately shaped, chased and pierced. In these cases both plates of the hinges were visible, and the pivot was at the angle of the cabinet.

Hock-Leg.—A cabriole leg with a broken curve on the inside of the knee.

Hogarth Chair.—The name sometimes applied to the hoop-back, hollowed-crested, pierced splat chair of the Decorated Queen Anne period, having rather straightened cabriole legs with a heavy knee.

Holly (*Ilex aquifolium*).—A hard white wood extensively used in all periods of English furniture for inlays, marquetry, stringing and banding.

Honeysuckle.—A climbing and flowering plant which in conventionalized form was much used by the Greeks for decorative purposes, and is known as the Anthemion. It was frequently used on Renaissance furniture, and Hepplewhite employed it as a design for a chair-back. A characteristic "swag" of the Adam period consisted of repeated honeysuckles.

Hood.—A term used to describe the arched top of a piece of furniture. Other terms are "rounded," "semicircular," "curved," and "domed" tops. The name also given to the case enclosing the dial and works of a long-case clock.

Hoof-Foot.—Animals' hoofs, solid or cloven, were used as designs for the feet on furniture for many centuries before the Christian era. The hoof-foot was

introduced into England from France at the end of the seventeenth century.

Hoop-Back Chair.—A chair-back, the uprights and top rail of which form a continuous or slightly broken curve from one back leg to the other. They appeared in the Queen Anne period, and again in a prominent manner in the Hepplewhite period.

Hope, Thomas (*c.* 1770–1831).—Thomas Hope is best known in literature as the author of the once famous novel, "Anastasius." He wrote also upon architecture, and his "Household Furniture and Interior Decorations" (1807) had some influence in moderating the extravagances of the pseudo-classical style in vogue at that time. This book, which contains a number of his own designs, was one of the earliest works on furniture written from a purely artistic standpoint. Thomas Hope was the father of the Rt. Hon. A. J. B. Beresford-Hope, founder of the *Saturday Review*.

Horse Dressing Glass.—See CHEVAL GLASS.

Horse-Hair.—The furniture covering called by this name is woven from the tail and mane hairs of the animal. As a covering it was used by Hepplewhite, and early in the nineteenth century it came into extensive use, and so continued throughout a large part of the Victorian period. It had been previously used as a stuffing for chairs, squabs, etc., but the date of the first manufacture of horse-hair cloth is in doubt.

Horseshoe Table.—A table, popular in the latter part of the eighteenth century, roughly in the shape of a horseshoe. The guests were thus enabled to be more closely companionable than when seated at an

oblong table. The width of the table was commonly about thirty inches.

Husk or Bell Flower Ornament.—A conventionalized form of the bell-shaped flower or catkin, *Garrya eliptica*, often used as a carved design on furniture in the form of a chain or pendant.

Hutch.—From the French word *huche*, a trough, bin, chest. Originally a chest, it became in Gothic times a cupboard with doors in front, and probably afterwards the court cupboard. Sometimes it contained two tiers of cupboards, when it was called a double hutch.

Huygens.—A Dutchman living in the seventeenth century, who was the first successful inventor in Europe of a preparation in imitation of Oriental lacquer. See MARTIN.

Imitations.—See REPRODUCTIONS.

Incarnadine.—A word certainly used in England in the seventeenth century, and perhaps before, to describe shades of colour from a light crimson to a pale pink or flesh colour.

Ince, W., and Mayhew, J.—Designers of furniture, cabinet-makers, and upholsterers, in partnership under the name of Ince and Mayhew, in Broad Street, Golden Square, London. They were contemporary with Chippendale, and are usually referred to as of his school. In 1762–1763 they issued a book of designs, "The Universal System of Household Furniture." The firm was in existence until about 1812.

Incised Work.—Carved or sunk work cut or engraved below the surface.

Indian Mask.—A mask representing the features of an Indian chief crowned with feathers often carved on the knees of table legs, etc., in the Satyr Mask period (1730–1740).

Inlay.—A method of forming a design on the surface of woodwork, by cutting cavities in the wood and filling them with other wood of contrasting colour, or with such materials as metal, ivory, mother-of-pearl, tortoiseshell, etc. The art was known in early Egypt. It was practised in rude fashion in England up to Tudor times, when considerable advance was made. Late in the seventeenth century inlaying became merged in marquetry, a process which combines inlay and veneering. This art was very popular until the beginning of the eighteenth century, when it lost favour, but was revived by Hepplewhite and Sheraton. See MARQUETRY.

Intarsia or Tarsia (Italian, *Intarsiatura*, Tarsia, inlaid work).—Incised work into which an inlay is put—a kind of mosaic. It was practised very successfully by the Italians from the early Renaissance period, and ivory or bone was much used for the inlay.

Interlaced Chair Backs.—Interlaced strap or ribbon-back chairs were first made in England in early Georgian times—for example, in the three interlacing ovals backs, later in Chippendale's interlaced ribbon-backs in the French taste, and in Hepplewhite's interlaced heart-shaped backs.

Inverted Cup.—A detail of the turning of baluster-shaped legs of the William and Mary period having the appearance of an inverted cup.

Irish Furniture.—A heavy type of furniture often

elaborately carved which combined native characteristic features with English types of a few years previous to it. After Chippendale issued his "Director" in 1754, Irish was designed on practically the same lines as English furniture. The term Irish Chippendale has sometimes been applied to Irish furniture of about the middle of the eighteenth century.

Ivory.—The tusk of the elephant, hippopotamus, walrus, etc., of which elephant ivory is the finest. It has been in decorative use from a very early date, and was extensively employed as an inlay upon furniture in the great marquetry periods.

Jacobean.—A general term used by some writers to cover the period from 1603 to 1649, and by others from 1603 to 1688. This term is further discussed under "PERIOD."

Jacquemart, Albert (1808–1875).—Author of various books in French on ceramics and of "A History of Furniture," translated and edited by Mrs. Bury Palliser (1878), which was for many years one of the few books of a literary character on furniture in the English language. Notwithstanding the flood of furniture literature which set in at the close of the Victorian period, it is still a work of value, and not least for its illustrations, the work of the author's distinguished son, Jules Jacquemart.

Japanning.—The art of covering wood or other materials with varnish fixed by heat, in imitation of the brilliant lacquer in gold, black, or colour, of Japan, introduced into this country by the Dutch in the Restoration period. Later it became a mere coating

of paint on which figures were drawn. Birmingham was the centre of the japanning trade from the middle of the eighteenth century until well into the nineteenth.

Jardinière.—A stand for flowers and plants, of wood, porcelain, or metal. It was introduced into England from France in the second half of the eighteenth century, and in both its French and English forms it reached a high degree of elegance.

Jewel Cabinet.—A receptacle, often highly ornate and of varying dimensions, for the safe custody of jewellery and precious stones. It never became common in England, at all events in the more monumental form, the smaller portable jewel casket being preferred. See CASKET.

Jewelling.—A term employed to describe any small ornamental feature carved on furniture either in relief or below the surface to resemble a polished or cut jewel.

Johnson, Thomas.—A wood-carver and furniture designer contemporary with Chippendale. He published in 1758, "Designs for Picture Frames, Candelabra, Ceilings, etc.," and in 1761, "One Thousand and Fifty New Designs." His designs have little merit and some appear to be copies. He was in business in Grafton Street, Westminster.

Joiner.—The artisan who joins wood together by means of bolted joints, glue, or nails to form such objects as doors, sashes, etc., the rougher kinds of woodwork in the furnishing of a building being undertaken by the carpenter. From early in the eighteenth century the joiner, acting under the direction of the architect, often made elaborate fittings worthy of

comparison with the mobile furniture of the cabinet-maker.

Joint, Joined, or Joyned.—A term often used in Tudor and Jacobean times in connection with tables and stools to indicate that the parts were held together by mortice and tenon joints fixed by pegs without glue.

Jones, Inigo (1573–1651).—One of England's most famous architects, sometimes styled "The English Vitruvius" or "The English Palladio"—the one a Roman architect who wrote "De Architectura" about 11 B.C., and the other a celebrated Italian architect and writer (1518–1580). After working in Italy and Denmark he received Court appointments under James I. and Charles I. and designed many fine buildings including the Whitehall Banqueting House.

Jones, William.—A furniture designer under French influence who was the first to publish a book of designs. It was entitled "Gentleman and Builder's Companion," and was dated 1739.

Jourdain, M.—Author of "English Decoration and Furniture of the Early Renaissance, 1500–1650" (1924), and "English Decoration and Furniture of the later XVIIIth and early XIXth Centuries, 1760–1820" (1922), in folio volumes, beautifully illustrated.

Kas (Dutch; a chest or cupboard).—A tall, upright cabinet, clothes-press, or cupboard. It was often of monumental size and was the especial pride of the Dutch colonist in the New World. The kas commonly

stood on large ball feet and had heavy but plain cornices.

Kauffmann, Angelica (1741–1807).—A Swiss painter who after studying in Italy came to England in 1766, and worked here for fifteen years. She is specially noted for the valuable aid she rendered to the Adam brothers, Hepplewhite, Sheraton and others, in designing and painting beautiful panels, plaques, and arabesques on the furniture they designed. In 1781 she married Antonio Zucchi, a Venetian painter who was also working in this country, and spent the remainder of her life in Rome.

Kent, William (1684–1748).—A fashionable but not very accomplished architect, a designer of furniture, painter, sculptor, landscape gardener, etc., from early Georgian times until his death. His architectural work was influenced by Inigo Jones, and his designs for furniture were made chiefly to suit the mansions of the wealthy, and were in the heavy Venetian style with classical details.

Kettle-Front.—A term used to describe the curving, swelling, or bombé sides of pieces of furniture which were a feature of Dutch origin introduced into England in the time of William and Mary.

Key.—An instrument of great antiquity by means of which a bolt is propelled beyond or withdrawn within the lock. The shaft is furnished with a flange at one end, shaped to fit the wards of the lock and a terminal or handle at the other end which is in some cases highly ornamented with engraved or pierced work.

Key-Cornered.—The term is applied to rectangular panels the corners of which are broken into squares. When broken into curves, they are called segmental-

cornered. This detail was popular from the Adam period and paterae were often added in the corners. See BROKEN, BLOCK, OR INTERRUPTED.

Kidney-Table.—An ornamental table in the shape of a kidney with the concave side facing the sitter. Sometimes made as a writing-table with tiers of drawers each side and a knee-hole between. It was introduced in the Sheraton period.

Kingwood.—A wood with a distinct figure used principally for inlay and veneers. It somewhat resembles rosewood. It comes from Brazil.

Kitchen or Cottage Furniture.—See FARMHOUSE FURNITURE.

Knee.—That part of the leg of a chair or table which suggests or resembles the knee joint, such, for instance, as the upper curve of a cabriole leg.

Knee-Holes.—Writing-tables, bureaux, etc., were first provided with knee-holes at the beginning of the eighteenth century.

Knee-Hole Writing-Table.—A table usually with a single row of drawers under the top facing the sitter, supported by a double set of drawers or cupboards with knee-hole between. It was first made in England in the Queen Anne period. It is sometimes called a pedestal-table.

Knife-Boxes or Urns.—Ornamental features in vase-like form resting on the tops of the pedestals at the ends of an Adam side-table, used to hold hot water to wash the table silver and cutlery, or iced water for drinking, or as a receptacle for knives, forks and spoons. When the sideboard invented by Shearer, and perfected by Hepplewhite and Sheraton, containing drawers,

cupboards and cellaret, came into general use, these urns were no longer made ; but ornamental knife and spoon boxes with slant tops and other forms were often used on the sideboard. Sheraton informs us that "Knife-cases were not made by regular cabinet shops, but by one who makes them his main business."

Knob or Ball Turning.—A form of turning popular in the seventeenth century, having the appearance of a series of knobs or balls, and giving a look of lightness to chair legs and stretchers. The feature gradually gave way to the Portuguese spiral turning, which became a vogue in Restoration times.

Knob.—See HANDLE.

Knop.—An old form of the word "knob" still employed in descriptions of silver articles.

Laburnum (*Cytisus laburnum*).—A hard wood of yellow to reddish-brown colour taking a good polish, much used in the early Queen Anne period for inlays and veneering.

Lac.—A resinous substance formed on trees growing in Asia by an insect (*Coccas lacca*). This substance, after treatment, becomes the shellac used in the preparation of the best varnishes.

Lace Box.—A small square or oblong flat box which became popular about the end of the seventeenth century, for the keeping of lace. Lace boxes were often adorned with marquetry.

Lacquer.—A natural varnish, renowned for its wonderful lustre, the exudation of the gum trees of

China, and of the Japanese lacquer tree (*Rhus vernicifera*). The sap of these trees hardens quickly and it can be used only on the spot. Huygens, a Dutchman living towards the end of the seventeenth century, is credited with being the first successful imitator in Europe of Oriental lacquer; but similar methods were soon adopted in England, and books were written describing how lacquer was made and used. Probably the best imitation was the renowned "Vernis-Martin" made by Simon Etienne Martin in Paris, for which the French Government gave him and his family a monopoly for many years from 1730. Shellac is the basis of all varnish entitled to be called lacquer. Before japanning became a commercial process, that term was synonymous with lacquering.

Lacquer-Work.—Articles covered with a lacquer surface on which designs on the flat or in relief are drawn in gold or colour. The origin of the work is remote, but the Chinese at the end of the fifteenth century and the Japanese later, were found to be masters of the work. Chests, screens, and other examples of Oriental work were imported into England from Tudor times, and became increasingly popular during the seventeenth century. Large quantities reached Europe through the Dutch and the East India Company (founded 1600), but the supply failing to meet the demand, the work was imitated by Europeans, including Englishmen, with marked success. Much lacquer furniture was made in England in the reign of William and Mary, and it continued to be fashionable until the close of the Chippendale period, when its vogue declined.

Ladder-Back.—The name given to a chair-back having horizontal cross-rails or slats between the uprights. Large numbers of these chairs of the farm-

house type with rush seats were made in and about Yorkshire in early Georgian times, but the type existed before then. They were made with both low and high backs, with from three to five slats including the top rail. Chippendale made them in the higher-class chair in carved and pierced mahogany, and other makers followed his lead.

Lambrequin.—See PELMET.

Lamp.—In furniture, a device for giving light. Lamps are of great antiquity and of infinite variety, and are made in metal, china and wood; they are either portable or pendent. Vast ingenuity has been expended upon their artistic form, but owing to their comparative fragility and constant use old examples are rarely met with.

Lamp-Stand.—A small table or stand, easily portable, upon which to place a lamp. Lamp-stands were often of tripod form, and in the late eighteenth century in France and in the corresponding Adam period in England they attained a remarkable degree of elegance. They were occasionally of iron for use in halls. See CANDLE-STAND and TORCHÈRE.

Lancashire Spindle-Back Chair.—A chair of the farmhouse type made in Lancashire from about 1730, the uprights of which are turned and connected with a top rail centering in a shell-like ornament. The back consists of two rows of four or five vertical spindles supported by the top rail and two horizontal rails. The turned front stretcher generally centres in a bold knob and the seat is rushed.

Langley, Batty (1695–1751).—Architect and designer of furniture. His firm, Batty and Thomas Langley, published in 1740, "The City and Country Builder's

and Workman's Treasury of Design," and other books. His frequent use of the ogee or cyma curves in designing the mouldings round the panels of doors and drawers has caused this feature to be associated with his name and termed the Batty Langley style. In 1747 he published "Gothic Architecture Improved by Rules and Proportion," and was thus responsible in some degree for the Gothic revival of this period.

Lantern or Lanthorn.—A case with a framework of metal or wood, containing panes of glass or other transparent material. In times before Sir R. Mansell's monopoly for glass-making, early in the seventeenth century, horn was frequently used instead of glass, and gave rise to the word "Lanthorn," a word which is still used to describe hall lamps in stately mansions, such as the one at Harewood House, the wooden frame of which was probably carved by Chippendale.

Lathe.—In its connection with furniture, the instrument used by cabinet-makers and others for holding and rotating wood or other material, and cutting it into rounded forms such as table and chair legs. The invention of the lathe has been ascribed to Talus, a grandson of Dædalus, about 1240 B.C., but it must have been used centuries before then by the Egyptians.

Lattice-Work.—A construction in wood or metal, having its parts crossing like network. Chair-backs by Manwaring and Sheraton are examples. The tracery in the doors of cabinets and bookcases is also called lattice-work. Small work of the kind is sometimes called fretwork.

Laurel or Laurelling.—The laurel of the ancients, used for garlands or wreaths, was the bay tree (*Laurus nobilis*). It became a common architectural motive,

and was used for the decoration of friezes, bands, etc., by cabinet-makers of nearly all the schools.

Leaf-Scroll Foot.—A variation of the scroll foot with foliate carving on the face, sometimes hipped out in front of the ankle.

Leaf-Work.—Small aggregations of leaves carved upon the legs and splats of chairs, and other details of furniture. Extensively used by most of the cabinet-makers of the last quarter of the eighteenth century.

Leather.—The use of leather in the seating of chairs is of remote origin. It is probable that its more general use in England was due to the importation of chairs from Holland in the middle of the seventeenth century, and they are sometimes called Cromwellian chairs. Other chairs with cut and embossed leather were imported from Portugal. Leather has since been extensively used in cabinet-making. Chippendale favoured red leather for his open-backed chairs.

Le Brun, Charles (1619–1690).—French painter, and first director of the Gobelin factory.

Legs.—The legs of chairs, tables, cabinets, etc., are features which give valuable help in determining the period in which a piece of furniture was made. As regards English furniture, this means of identifying the date cannot be relied upon before the end of the seventeenth century, because much of the best furniture came from abroad, and English makers were slow to adopt new styles. In Tudor times both the square leg with a stump foot and the heavy bulbous leg, elaborately carved, prevailed. In the early Jacobean period these features continued in vogue, but the bulb became lighter and the square was turned into a series of knobs. Baluster legs then became very usual, and in the early Restoration period the beautifu

spiral legs of Portuguese or East Indian origin were very popular. At the end of the Jacobean period the Flemish scroll leg was introduced. During the reign of William and Mary, foreign models were much copied, including square, round, and polygonal legs, with or without taper, sometimes with turned and carved features, such as vases with gadrooned covers, inverted cups, etc. The Flemish scroll led naturally to the adoption of the cabriole leg, which was a leading feature in furniture of the reign of Queen Anne, and until the early years of Chippendale. Some indication of the period of a cabriole leg is given by the carving on the knee, a shell during the Queen Anne period, and according to Mr. Herbert Cescinsky, a lion's mask from about 1720 to 1735, a satyr's mask from 1730 to 1740, and a cabochon and leaf from 1735. Chippendale adopted the cabriole leg in his early work, but it went out of fashion about the middle of the eighteenth century, and he then made his legs straight with a stump foot. During the vogue for Chinese forms he introduced fretted legs. Adam designed legs round or square, tapered, often carved or fluted, with feet of various forms. In his more important pieces of furniture the legs were sometimes decorated with chased brass work, or with ram's heads and animal feet, or flutes filled with ornaments such as husks. Hepplewhite made his legs square or round, often fluted, generally with a taper with or without a therm or spade foot. It is characteristic of his furniture that he made the legs so slender that they appeared insufficiently strong for the work thrown upon them. Sheraton's work was on similar lines, with a marked predilection for round over square legs, and for the spade foot. His legs often ended with castors. In the Empire style, following classical lines, the front legs were sometimes curved forwards.

Leleu, Jean François (*ob. circa* 1782).—A French ebonist who took high rank among others working in the Louis XVI. style. A buffet and an upright secrétaire in the Wallace Collection are examples of his skill, but his finest work is the *Cartonnier* at Chantilly which was in the Hamilton Palace Collection.

Lenygon, Francis.—Author of "Furniture in England from 1660 to 1760" and also a companion volume, "Decoration in England from 1660 to 1770," in folio size, beautifully illustrated.

Library Press Bedstead.—See FOLDING FURNITURE.

Lignum Vitæ (*Guiacum officinale*).—A hard greenish-brown wood, much used for linen chests and cupboards by the Dutch and Flemings in the seventeenth century.

Lime Tree or Linden (*Tilia europæa*).—In consequence of its fine white grain lime is a favourite wood for carving. The marvellous work of Grinling Gibbons was mostly carved in this wood.

Linen-Fold or Scroll Pattern.—This ornament, consisting of a series of upright mouldings, with the ends so carved as to represent folds of linen, was much used for panel decoration in middle Tudor times. It was introduced from Flanders in the fifteenth century.

Linen Press.—A cupboard or commode of varying form in which bed and table linen were stored. It was usually fitted with shelves and was commonly of oak. See PRESS.

Lining.—A fine line of inlay sometimes called stringing, contrasting with banding, which is the term for a broad line or band.

Lion Period.—The name suggested by Mr. Herbert

Cescinsky for the period between 1720 and 1735, when it was the fashion to carve lions' masks on the knees of cabriole legs and on the arms of chairs and settees. Carved furred paws to correspond were used as feet.

Lions' Paw Feet.—The use of lions' paws as a design for the feet of chairs, legs, etc., is of very ancient origin. In the Renaissance period in Italy the design was much used, and probably reached England through the French at the beginning of the eighteenth century. It was much in vogue during the "Lion" period (1720–1735).

Litchfield, Frederick (b. 1850).—A well-known furniture expert, author of an "Illustrated History of Furniture from the Earliest to the Present Time," published first in 1892, with several editions since, and "How to Collect Old Furniture."

Livery Cupboard or Service Cupboard.—A food cupboard enclosed with open work or railed doors to allow of the free circulation of air. "Livery" was the old form of the word "delivery," and the name was derived from the custom of "taking livery" of a portion of the contents—bread, cheese, and sometimes drink—for consumption during the night, which in ages when artificial light was rare, was relatively longer than now. Livery cupboards were thus often kept in bedrooms. A livery cupboard in a church is often called a "dole-cupboard"; it is there used for the reception of loaves of bread provided for the poor of the parish under some charitable bequest. We still speak of keeping a horse "at livery"—that is, in a place where he will be fed.

Lock.—This contrivance for securing doors, drawers, the lids of muniment chests, coffers, etc., was often in early times of a very complicated and ornamental

character. When furniture became more common, locks were expensive articles and one was frequently made to serve several drawers. In the eighteenth century the key was often used for the opening of drawers and doors, no other handle being provided.

Lock, Matthias.—A well-known cabinet-maker contemporary with Chippendale, who became associated with another cabinet-maker, H. Copeland. They published in 1752 a volume on Ornaments, and in 1768, "A New Book of Ornaments." Their work was at first in the Chippendale style, but later it became affected by the classical spirit of which Adam was a chief exponent.

Locker.—A closed receptacle with a lock, such as a cupboard, box or chest. It is mentioned by English writers from the fifteenth century onwards. In its modern use the word usually denotes a locked division of a larger whole, as distinguished from a separate entity.

Lockwood, Luke Vincent.—Author of "Colonial Furniture in America," in two volumes, illustrated, a new edition of which was published in 1921 by Charles Scribner's Sons, New York.

London Cabinet Makers' Society.—This society was formed towards the end of the eighteenth century, and published in 1788 and 1793, with other editions in the nineteenth century, "The Cabinet-makers' London Book of Prices and Designs of Cabinet Work," to which Shearer, Hepplewhite and Casement contributed. An edition was also published at Leeds.

London, Fire of.—See FIRE OF LONDON.

Long-Case Clock.—See GRANDFATHER CLOCK.

Looking-Glass.—See MIRROR.

Lotus.—A plant of the water-lily family held sacred in ancient Egypt and largely used as a decorative motive in that country, in Assyria, Greece, and farther Asia.

Louis.—See FRANCE, KINGS OF.

Love Seat.—An upholstered settee of French provenance of limited accommodation for two persons which was popular towards the end of the seventeenth century. In the reign of Queen Anne the back was often open and resembled two chairs joined together. See COURTING CHAIR.

Low-Back Chair.—In the middle of the seventeenth century, as the prosperity of the middle classes increased, single chairs with low backs began to replace stools and benches. A notable example of such a chair is what is often termed the Cromwellian chair, with leather back and seat.

Low-Boy.—The name given to a small table, with drawers, made in the reign of William and Mary, to support a chest of drawers on top, the combined piece being called a "high-boy." When one chest of drawers is mounted on another, the combined piece is called a "tall-boy." The small tables or "low-boys" were often used separately as dressing-tables.

Lozenge.—A figure having four equal sides with two acute and two obtuse angles. It was a favourite design for carving and inlay work on the oak furniture of the seventeenth century.

Lunette.—A semicircular, half-moon, or fanshape design. It is sometimes repeated or intersected, foliated or otherwise elaborated in line to form a

decorative band. It was much favoured as a carving or inlay in Jacobean times.

Lustre.—A candlestick or chandelier enriched with glass drops or pendants. The Huguenot refugees of 1685 introduced the manufacture of crystal chandeliers into this country.

Lute.—An obsolete musical instrument with a pear-shaped back played upon by strings. It had affinities with the guitar and the mandolin.

Lyre.—A musical instrument of the harp kind, of ancient origin. The lyre-design was a distinctive feature of Sheraton's chair-backs, but whether he or the brothers Adam first used it for that purpose is not clear. It was also employed by Hepplewhite.

Macquoid, Percy, R.I.—Son of the late T. R. Macquoid, artist, and Katherine S. Macquoid, a well-known writer of travel and other books. A distinguished expert and writer of art and furniture. He is the author of "A History of English Furniture" (4 vols.) and editor of "The Dictionary of English Furniture" (3 vols.), of which the first volume was published in 1924.

Mahogany.—The wood of the *Swietenia mahogani*, a tree found in Central America and the West Indies, introduced into this country in 1595 by Sir Walter Raleigh, but not generally used for furniture, owing to its toughness, until about 1720. It varies in colour in its natural state from a golden to a rich red brown, with a fine clouded grain, and takes a high polish. The best timber from San Domingo and Cuba was referred to as Spanish mahogany. From 1720 it gradually

superseded walnut. The name is applied to other woods resembling mahogany.

Mantelpiece.—See CHIMNEY PIECE.

Mantelshelf.—See CHIMNEY PIECE.

Manwaring, Robert.—One of the best known of Chippendale's contemporaries. He published in 1765, "The Cabinet and Chairmaker's Real Friend and Companion," and in 1766, "The Chairmaker's Guide," in 8vo form. He is best known as a maker of chairs, as the titles to the two books mentioned indicate. Distinctive features of his work are said to be a small bracket in the angle between the square leg and front seat rail of the chair, and the lattice work in its splat.

Maple.—A tree of the genus *Acer*, growing in many varieties in the northern temperate regions of Europe, Asia and North America. The white wood variety is used in marquetry and the much admired "bird's-eye" kind for panelling, etc.

Marble.—A calcareous stone of compact texture found in most countries in all shades of colour, snow white and black, and also mottled and variegated. It is susceptible of a very fine polish, and was largely used during the "Architect period" of the eighteenth century for the tops of commodes, tables, consoles, etc. The description is often applied wrongly to ornamental stones resembling marble, and to the imitation made in Italy called "Scagliola."

Marot, Daniel (*ob. circa* 1718).—A Huguenot architect and designer of furniture, a member of a family of French artists and a pupil of Lepautre. He took a considerable part in the formation of the English School of Furniture. Driven by religious persecution from France into Holland, he became Court Architect to

William of Orange, and when that Prince became King of England, Marot was appointed "Architecte des Appartements de sa Majesté Britannique." His designs were a blending of the Louis XIV. and Dutch styles. His position at Court gave him considerable influence in directing the efforts of the large and skilful band of English, Dutch and French refugee workmen in London and the provinces at the time. Marot designed much of the furniture at Hampton Court.

Marquetry.—The art of inlaying in a veneer of one wood, forming the background, woods or other materials of contrasting colour, to form designs of various kinds. Of Oriental origin, the art was followed by the Italians early in the Renaissance period, and gradually found its way into other European countries. In England, simple inlay work was practised until the end of the Restoration period, although in France at that time marquetry had reached considerable perfection. In the time of William and Mary marquetry in veneer became very popular. It gradually lost favour during the Queen Anne period and practically disappeared with the advent of mahogany but again became fashionable with the Adam, Hepplewhite and Sheraton schools. See INLAY.

Marquise Chair.—The French prototype of the English "Love seat"—an upholstered seat with arms, which in view of its size might be regarded as either a short settee or a wide chair.

Marriage Coffer.—See CHEST.

Marsh.—A word descriptive of rush or reed-strewn floors, which were often allowed to remain in a damp and offensive condition. The rush-covered floor was still usual in the eighteenth century long after rugs had become common in the houses of the wealthy.

Martin, Guillaume, Simon Etienne, Julien and Robert.—Four brothers, born in the earliest years of the eighteenth century (Robert, b. 1706; *ob.* 1765), the sons of a Paris tailor. Originally some, if not all, of them were carriage and sedan-chair painters. Simon Etienne is credited with having invented a varnish of remarkable lustre, subsequently famous as "Vernis-Martin," which bore favourable comparison with the renowned lacs and natural varnishes of the Chinese and Japanese. For many years from 1730 the brothers enjoyed a monopoly granted by the French Government for all kinds of lacquer-work, and the family had three factories in Paris, in which to execute the large commissions they received from all parts of Europe. In 1748 these factories were by Royal decree established as a "Manufacture Nationale." Their production was enormous and, generally speaking, it is impossible to attribute any particular piece to an individual. Robert would appear, however, to have been an original artist of great talent.

Mask.—A carved ornamental design representing the face of a human being or animal, in natural or grotesque form. It was sometimes used with additions such as the feathers on the Indian mask, which was often carved on furniture in the Satyr mask period (1730–1740).

Matted.—This term is sometimes applied to the flat-sunk background of the carving on oak furniture which is left in a rough state and often pitted with small dents or gouge-marks.

Mattress.—A movable case of ticking or cloth filled with feathers, hair, cotton, straw, or such-like stuffing which forms the essential part of a bed. It is of great antiquity. A "spring mattress" is made of wire either

flat or in spirals, and is placed beneath the movable mattress.

Mauresque.—See MORESQUE.

Mayhew, J.—In partnership with W. Ince under the title of Mayhew and Ince, Cabinet Makers and Upholsterers of Broad Street, Golden Square. They were contemporary with Chippendale, and are generally referred to as of his school. They issued a book of designs, "The Universal System of Household Furniture," about 1763, and on the title page their names are in reversed order.

Meissonier, Juste Aurèle (1693–1750).—An Italian, born in Turin. He went to Paris with remarkable and varied art accomplishments, and was generally regarded as a Frenchman. He was appointed director of the Royal Factory in Paris in 1723, and was largely responsible for the growth of the rococo taste which prevailed both in France and England for about twenty years after his death. He published "Le Livre des Légumes" and "Le Livre d'Ornements," which provided inspiration for many exponents of the rococo manner—exponents among whom Chippendale himself must be counted.

Melon-shaped Foot.—A bold feature in that form, used in Elizabethan and Jacobean furniture.

Metal Furniture.—Furniture has sometimes been made of silver, steel, bronze, and other metals—the modern bedstead is a familiar example. King Dagobert's chair (*q.v.*) was of bronze, gilded, and metal furniture was known to the ancients centuries before his time. The beds in the palace of King Ahasuerus "were of gold and silver"; and the Assyrians, Egyptians and Romans had furniture of the precious

metals as well as of bronze, and the mediæval romances of chivalry mention such furniture, though at that time it probably existed chiefly in the exuberant and exotic imagination, which took little count of facts or even of probability, of their authors. With the Renaissance furniture once more began to be made of silver, or of plates of silver upon wood ; there are some famous pieces of this kind at Windsor Castle and at Knole. At Longford Castle there is a folding chair of steel, made at Augsburg.

Mirror or Looking-Glass.—A name applied to any polished surface which gives images of objects by reflection. Mirrors of silver have been found in Egypt about five thousand years old, and metallic mirrors were still used in the Middle Ages. The first glass mirrors were made in Venice, and from early in the fourteenth century Venice and Murano enjoyed a monopoly in Europe until the beginning of the seventeenth century. Sir Robert Mansel in 1615 obtained a patent in England for making looking-glasses, but the industry did not meet with much success until the Duke of Buckingham established his glass works at Vauxhall about 1670. Mirrors soon afterwards formed important features in interior decoration, and were frequently enriched by bevelled edges, engraving, and elaborate frames such as those of Grinling Gibbons, the carved and gilded ones of the "Architect" designers, the rococo ones of Chippendale, and those of the later schools. In the meantime, in the reign of William and Mary, toilet mirrors with swivelled glass were made for the table or chest of drawers or low-boy, sometimes with drawers underneath, and this form of detached mirror or cheval glass continued to be made during the whole of the eighteenth century.

Misericord or Miserere.—A bracket on the under

side of a hinged stall seat, so formed that when the seat was raised it gave considerable support to the person standing in the stall.

Mitre.—The line formed at the junction of two pieces of woodwork of the same section, cut through obliquely, so that when joined together they form an angle, usually a right angle.

Mohair.—A cloth sometimes used by the upholsterer, made from the hair of the Angora (Asia Minor) goat, or an imitation of it in silk, or in wool and cotton. In the eighteenth century the imitation was made of silk.

Monk's Seat or Table Chair.—A table-top supported and hinged on the arms of a chair, so that when it was raised on its hinges it formed the back of the chair. It was in use in England until Jacobean times. Sometimes settles were treated in a similar manner and called Monks' Benches.

Moreen.—See MORINE.

Moresque.—Decoration in the Moorish style. It will be remembered that the Saracens and Moors possessed a large part of Spain for many centuries; consequently architecture and other arts had time to be deeply affected by Moslem feeling. This feeling was reflected in some of the furniture introduced from Spain and Portugal in the seventeenth century.

Morine.—A thick woollen material, sometimes mixed with cotton either plain or figured, used by upholsterers in the seventeenth and eighteenth centuries. After that time the present term, Moreen, became used.

Mortising.—A method of securely bolting two pieces

of timber together. On the one piece a socket (the mortise) is cut out, and on the other a projecting piece (the tenon) is left, which corresponds in size to the mortise. When fitted together a peg is usually driven through both mortise and tenon to prevent a separation. Ancient Egyptian chests have been found mortised or dowelled. Sockets and tenons are mentioned in Exodus xxvi. 19.

Mortlake Tapestry.—A silk tapestry woven at the Mortlake factory which was established in 1619 by James I., and placed under the direction of Sir Francis Crane. The technique and colouring were not so fine as in the pieces produced at the Gobelin factory in Paris.

Mosaic.—See PIETRA-DURA.

Motive, Motif.—A word used in either form in connection with furniture to denote a distinctive manner, style, or fashion, as, for example, "a French motif."

Mother-of-Pearl.—The iridescent lining of the pearl-oyster and other shells. In the seventeenth century it was often used as an inlay upon furniture, and in very recent times Oriental potentates have been known to have suites of furniture entirely over-laid with mother-of-pearl.

Mouldings.—The curves and fillets worked along the length of a projecting or receding feature of a piece of furniture, in order to produce light and shade. The term is also applied to lengths of wood with mouldings formed on them, such as those used for making a picture frame, or for "applied mouldings."

Mounts.—Enrichments of metal or other materials

on furniture, such as the ormolu decoration on French furniture in the seventeenth and eighteenth centuries, and also the simpler details such as escutcheon plates, handles, etc. They originated in the iron corner-pieces, locks and hinges used in the Middle Ages to give strength and security to the coffres-forts in which documents and other valuables were kept. In Tudor times mounts were often highly enriched with piercing and engraving, and they were afterwards applied to furniture very often for merely ornamental purposes.

Movables.—A word frequently used to describe mobile furniture or other articles not fixed to a building.

Mule Chest.—A chest standing on a plinth in which sometimes three or four drawers were provided. It was a piece of furniture of the seventeenth century midway between a simple chest and a chest of drawers.

Muller.—A small cone-shaped vessel with handle in copper or other material, an ordinary feature in old ingle-nooks, used for heating liquor in the fire when making mulled ale or wine. The pointed form made it easy to push the vessel deep into the embers where it remained in an upright position.

Muniment Chest.—See CHEST.

Musical Glasses.—See HARMONICA.

Nail Heads.—Nails with plain or ornamented heads, or bosses of copper, brass, or other metal, for securing the leather or upholstery of chairs, have

been used in England from the early periods of furniture. Their employment for this purpose was probably copied from Italian and Spanish models. In later periods the nails were sometimes so arranged as to form a pattern.

Nantes, Revocation of the Edict of.—This action by Louis XIV., in 1685, was of great importance to the arts and crafts in this country, since it had the effect of driving some thousands of the best French workmen here, with their tools, designs, and methods of work. Among them were cabinet-makers, carvers, and textile workers.

Necking.—See COLLAR.

Needlework.—One of the most ancient crafts. It was practised by the early Egyptians, it is mentioned in the Pentateuch—for instance, Exodus xxvi. 36—and it reached a high state of perfection in Oriental countries. In mediæval times it was largely encouraged by the Christian Churches, East and West. The Saracenic art was of a very high order, and probably Italian needlework owes much of its beauty to that source. The most famous of all needlework was the Opus Anglicanum which carried the renown of English stitchery all over Christendom, and has left an unapproachable relic in the Syon Cope at the Victoria and Albert Museum. Its outstanding characteristics were chain-stitch worked in circular lines with the faces in relief and the draperies in a kind of feather-stitch. The long social disturbance of the Wars of the Roses caused a decline from which English needlework never recovered, and that of the seventeenth and eighteenth centuries follows the Italian methods very closely. Queen Mary II. and Queen Anne both encouraged the fashion for elaborate needlework, and

it persisted until nearly the end of the eighteenth century, as far as furniture coverings were concerned, when tapestry took its place.

Nest of Drawers.—An early name for the Chest of Drawers.

Nicking.—A notched or gouged ornament frequently found on oak furniture of the seventeenth century.

Nonsuch Furniture.—"A type of furniture popular in the sixteenth and seventeenth centuries in which inlay was used to form perspective views especially of the Palace bearing the name. The surface of early Nonsuch furniture was usually flat without mouldings." The most characteristic and familiar examples were chests, but although they bear the generic name of "Nonsuch Chests," it does not necessarily follow that they all depict the picturesque palace, crowded with towers and pinnacles, which Henry VIII. built and Barbara Villiers destroyed.

Notching.—See NICKING.

Nulling.—In wood carving a small projection or recession from the surface, like a boss, bead, etc., or a series of them, having an appearance similar to the *repoussé* or chased work on metal. When worked along the edge of any feature, such as a table-top, it is called a gadroon.

Oak.—Some three hundred species of oak are found in the northern hemisphere, but in England practically only one distinct species is found, the *Quercus robur*, and it is the wood from this tree which was used for the massive furniture of the sixteenth and seventeenth

centuries and later. Mr. Percy Macquoid has fixed the Oak period in England as from 1500 to 1660. Although the vogue for walnut began in the Restoration, oak was still used during the eighteenth century. It was also a favourite groundwork for veneers and marquetry, and was used for certain parts such as drawers of cabinets, tables, etc.

Occasional Table.—A small light, portable table, used for ladies' work, flowers, ornaments, and a variety of other purposes. It originated in the middle of the eighteenth century, but the generic name is modern. The shape and adornment of tables of this character are infinitely various.

Oeben, Jean François (*ob. circa* 1765).—A prominent ebonist in the time of Louis XV. He is best known as the master of Riesener, and as the designer of the magnificent Bureau du Roi now in the Louvre, a fine copy of which is found in the Wallace Collection. The order for the bureau was given by Louis XV. in 1760, and it was partly finished when Oeben died in 1765. It was completed in 1769 by Riesener, who in 1767 had married Oeben's widow.

Ogee (French *ogive*, pointed).—A term applied to both a moulding and a pointed arch. The moulding in section consists of a double curve, convex above and concave below, or the *cyma reversa* or ogee. The arch consists of two opposed ogee curves meeting in a point at the top. It was much used in England for openings in the "Decorated" period of architecture, for the tracery of the glass doors of cabinets, and panelling in the Gothic period of furniture in the middle of the eighteenth century.

Oil or Wax Polishing.—See POLISHING.

Olive.—An evergreen tree much cultivated in the South of Europe. The wood is yellow with dark veins, and takes a high polish. The size of the tree caused the wood to be used mostly for small articles, such as mirror frames, and it was so employed, for example, in the time of William and Mary. It was sometimes used as a veneer.

Ombre Table.—A table for the game of Ombre, which was played by three players and forty cards in the first quarter of the eighteenth century, after which a variation was played called Quadrille, and then, long afterwards, Whist.

Onion Foot.—A turned foot, of the shape indicated by the name, not much used after the time of William and Mary.

Opus Anglicanum, or Opus Anglicum.—See NEEDLEWORK.

Organ-Case.—Most organ-cases were intended for private houses and follow the lines of contemporary fashion. They have often been converted to purposes of interior adornment.

Ormolu.—An alloy consisting of copper, zinc and tin, made to imitate gold, for use as mounts on the best kinds of furniture. Bronze gilt mounts are also so named.

Ornament.—Almost all the arts and crafts have been utilized in the embellishment of furniture, among them being painting, carving, engraving, metal casting and chasing, moulding, piercing, fret-cutting, veneering, inlay and marquetry, lacquering, turning, gilding, needlework, tapestry, the weaving of silk and other stuffs, etc.

Ottoman.—A word of Arab derivation, denoting a long stuffed seat, couch or divan, without back or arms. Ottomans were not in vogue in England until the end of the eighteenth century.

Oudry, Jean Baptiste.—A French artist who exercised considerable influence on tapestry designs as Diréctor of the Gobelin Works, to which office he was appointed in 1736.

Overmantel.—See CHIMNEY PIECE.

Ovolo Moulding.—A convex moulding, usually describing a quarter of a circle in section.

Oystering.—A veneer very popular in the first decade of the eighteenth century, made from the transverse slices of the boughs or roots of the walnut and other trees. The slices are referred to as Oyster-pieces, and the arrangement as Oystering.

Ozier Mats.—J. H. Pollen tells us that ozier mats were laid over the benches on which King Edward I. and Queen Eleanor sat at meals, and that they were also put under the feet, especially in churches where the pavement was of stone or tiles.

Pad Foot.—Similar to the club foot, without the disc-like addition underneath.

Pagoda.—A temple or tower of a type found in Eastern Asia. On the return of Sir William Chambers from China and the publication of his "Designs" in 1757, Chippendale, Darly, Manwaring, Ince, Mayhew and others designed or made furniture in which details

of the Chinese pagoda, and especially the roof, were the basis of the designs.

Painted Furniture.—The use of paint for the embellishment of architectural features and furniture is of ancient origin. In the Renaissance it was freely used by the Italians with gilding to decorate *cassoni* or wedding chests, and other articles of furniture. In England it was sometimes used on carved furniture previous to the Restoration. Soon after that period a love for colour spread, and lacquer or japanning in brilliant tints became a vogue. During the late Queen Anne and Chippendale periods, form was more considered than colour; but in the Adam period painted furniture came into high favour both here and in France, and a great deal of the furniture designed or made by the brothers Adam, Hepplewhite and Sheraton, who preferred inlay, was decorated with paintings of Renaissance ornament, or beautiful figure designs by Cipriani, Pergolesi, Angelica Kauffmann, Zucchi and others. Sometimes the woodwork was wholly or partially painted, and on this groundwork the artist painted his designs.

Paktong (White copper).—An alloy imported from China in the eighteenth century, made of copper, nickel, zinc, etc., in varying proportions, silvery in appearance, hard and resonant. It was employed in England for making candlesticks, fire grates, fenders, fireirons, etc., of high quality and fine workmanship. The name "tutenag" (the commercial term in the East Indies for zinc) has been wrongly applied to paktong. See "Tutenag and Paktong," by Alfred Bonnin, Oxford University Press, 1924.

Palladio, Andrea (1518–1580).—Founder of the style of architecture called Palladian which was based

upon a free use of the classic styles adapted to the needs and feelings of the Renaissance period.

Palmette.—A conventionalized palm leaf used in a variety of forms as a decorative feature on furniture—a spreading ornament of the same type as the honeysuckle (the Greek Anthemion), the shell of the Queen Anne period, and the fan of the Adam school. See also PELMET.

Panel.—An area or reserve on a surface distinct from the general surface, formed in a variety of ways, such as by sinking its surface below the surrounding level as in the case of wainscoting, doors, drawers, etc., or by raising it above the surface, or by fixing mouldings to the surface as in the case of the applied mouldings of the late Jacobean period. Panels are also formed of canework, marquetry, needlework, upholstery, and painting, such as the panels by Angelica Kauffmann, Cipriani, Pergolesi, and others, painted on the furniture of the late eighteenth century.

Panel-Back or Wainscot Chair.—A cumbrous high-seated oak chair with heavy legs, stretchers, and high wainscoted back, in use in Tudor and Jacobean times. It was probably copied from church furniture, and was used as a chair of state by the head of the family, others sitting on stools and benches. The earlier examples had usually the top rail mortised between the uprights; the late ones—the Jacobean—had the top rail and cresting fixed with dowels on the top of the uprights.

Paper Hangings.—Wall decoration is an art which has existed from the remotest times, expressed among other ways by means of carved stone or marble, painting, tiles, stucco, embossed leather, textiles, etc. The Chinese were the first to produce a wall-paper, and

Europe followed in the eighteenth century with squares of paper printed by hand from wood blocks. Towards the end of that century machinery was invented in England to print wall-paper, such as is now sold in rolls. See WALL-PAPERS.

Paper Scroll.—A name given to the scroll sometimes carved on the ends of the top rail of chairs. This scroll was much in favour towards the middle of the eighteenth century, and is also named spiral whorl, spiral scroll, spiral volute, conical volute, helicoidal volute.

Papier Mâché.—A paper pulp and some resinous or other binding material, compressed and moulded into various forms, such as boxes, trays, and small articles of furniture, which were afterwards painted, lacquered, japanned, or otherwise decorated. This material of Eastern origin began to be extensively used in England in the middle of the eighteenth century.

Parcel Gilding.—A method of decoration by which selected portions only of the surface or carving of an article were gilded. It was practised towards the end of the seventeenth century, and became popular in the Decorated Queen Anne period.

Parlour.—From the French *parloir*, a private room to which persons could withdraw for conversation, meals and retirement. It may possibly have developed from the screened-off portion of the common hall in mediæval times, the "speke-house" of the monastery, the talking-room of Norman times, the withdrawing room of the sixteenth century. The term "parlour" came into general use in the time of Queen Anne, and in the latter years of the eighteenth century eating-

parlour, or dining-room, drawing-room, sitting-room and parlour were almost convertible terms.

Parquetry (French *parquet*, inlaid floor).—A flooring of inlay or mosaic of woods of the same or contrasting colours, usually forming a geometrical design. In the Restoration period it was laid in the houses of the wealthy, probably by foreign workmen. It was also made, as now, in the form of a veneer and laid over existing floors.

Patera.—A shallow dish or saucer used in ancient times for drinking purposes. The name was also applied to architectural ornaments of that appearance, and they were reproduced on the Renaissance furniture of the eighteenth century, either round, oval, or square. When the patera was carved with a rose on it, it was frequently called a rosette.

Patina.—The colour and bloom on the surface of furniture, the result of age, wear and polishing.

Paw-Foot.—This foot is of remote origin and can be seen in designs made centuries before the Christian era. It was probably introduced into England through the French at the end of the seventeenth century. The lion's and the bear's foot are the two designs most frequently used. They ceased to be fashionable after the middle of the eighteenth century.

Paw and Ball Foot.—This foot is chiefly interesting because just before the Chippendale period it to some extent supplanted the claw and ball foot.

Pear.—This wood is somewhat similar to boxwood but softer and darker in colour. It is used in marquetry for carving and sometimes for small pieces of furniture.

Pear-Drop Handle.—A small pendent brass handle

in pear-shape form, which came into use in England in the Restoration period. It was hinged on a shaft consisting of two narrow plates, usually of iron, which passed through a rosette on the surface of the door or drawer and also through the woodwork, and was then bent back on the other side like a paper fastener in present-day use.

Pear-Drop Ornament.—An ornament usually decorating the upper portion of a plain frieze, in use in some of the best work of Hepplewhite and Sheraton, consisting of a series of Gothic arches in relief with drops at the lower points suggesting capitals.

Pearling.—A series of rounded forms of the same size or graded, in more or less relief, used as a decoration on furniture, in straight or curved lines.

Pedestal.—Originally the sub-structure under a column in classical architecture, consisting of a base, dado and cornice, and its developments for other purposes, such as the *term* or *terminus* used by the Romans as a landmark. In furniture it is used to support a statuette, vase, candelabrum, etc., the lighter kinds of pedestal being called *guéridons, torchères,* or candle-stands. The pedestal was introduced into England in the Decorated Queen Anne period from France, and soon became in its various forms an article of considerable importance. At the beginning of the eighteenth century the knee-hole writing-table was introduced, and the ranges of drawers or cupboards on each side were termed pedestals. Robert Adam developed this idea and designed important pedestals to stand at each end of a side-table, thus suggesting the sideboard as a single piece of furniture. His pedestals were used as cellarets for warming plates, etc., and for the support of large wooden urns or vases to contain knives, spoons, iced water, etc.

Pediment.—A decorative feature above the cornice of a cabinet or other piece of furniture, resembling the triangular crown or pediment over the portico of a Greek temple. The design was much used by cabinet-makers of the eighteenth century, with the many variations of the Roman and Renaissance periods, such as the segmental or rounded top, and the swan-neck or scroll pediment. When "broken," that is to say when the raking lines are stopped before reaching the apex, the pediment often centres in a pedestal or other ornament.

Peg.—A wooden pin, or spike, used for fastening together the parts of furniture in lieu of nails.

Pelmet.—A word used by upholsterers and sometimes by art dealers, who prefer the word "palmette," to denote the horizontal stiff curtain or valance hiding the rod, rings and headings of the hanging curtains decorating a door, window, bed, etc. Daniel Marot, Court Architect to William III., designed pelmets in many forms under the French name *lambrequins*. They were also made in France in the fifteenth century and called *pentes*. Although the word "pelmet" is now in very general use in England it has not found its way into many dictionaries; but a description of a throne in the "Annual Register" for 1821 shows that the word was used at that period.

Pembroke.—A small table with a drawer and brackets in the frame to support rectangular side flaps, said to have been named after the Earl of Pembroke; but according to Sheraton after the lady who first gave orders for one of them. Since one was made by Chippendale for Nostell Priory, and another for Garrick in 1771, it clearly originated at an earlier date than Sheraton's reference would suggest.

Pendant.—A drop or hanging ornament of any kind, such as the centering under the front rail of a chair, the framing of a table, or the base of a cabinet. When the pendent ornament occupies the whole length of the front, it is called an apron, valance, skirting-piece, front, etc.

Pentes.—See PELMET.

Pergolesi, Michele Angelo.—An Italian artist who came to England with Robert Adam and spent the best part of his life in decorating ceilings and panels. He painted furniture for Adam and the other principal designers of the later years of the eighteenth century, and also designed some furniture and mantelpieces himself. It was characteristic of his work that he painted his designs on a flat tint, not as other artists, on the wood itself. Between 1771 and 1801 he published " Designs for Various Ornaments on Seventy Plates " in folio numbers without text.

Periods.—The most interesting period of the history of English mobile furniture lies between the years 1500 and 1800. This period is sometimes roughly divided into the Tudor, Stuart, and Georgian; but writers have not as yet agreed upon a fixed nomenclature. Mr. Percy Macquoid (" A History of English Furniture ") divides the whole period into four: The Age of Oak, 1500 to 1660; of Walnut, 1660 to 1720; of Mahogany, 1720 to 1770; and of Satinwood or Composite Age, 1770 to 1820. The sixteenth and seventeenth centuries, by some authors, are divided into three periods: the Tudor (including Gothic) from 1500 to 1558; Elizabethan, 1558 to 1603; and Jacobean, 1603 to 1688. Other writers object to the term Jacobean being extended beyond the year 1649. This shortened period is sometimes called Early Stuart.

The term Cromwellian is often used to describe the period from 1649 to 1660, and Restoration, Carolean, or Late Stuart from 1660 to 1688. Some authors appear to think that the reign of William and Mary is not worthy to be considered a period because it was more noted for the importation of furniture than for its manufacture. They prefer to divide the period from 1689 to about the end of the reign of George I. (1727) into Early Queen Anne, Queen Anne, and Decorated Queen Anne, or Early Georgian. From this point Mr. Herbert Cescinsky ("English Furniture of the Eighteenth Century") makes the following division: The Lion period, 1720 to 1735; the Satyr Mask, 1730 to 1740; the Cabochon and Leaf, from 1735 to the rise of Chippendale. Then follow the periods of schools: The Chippendale, 1740 to 1770; the Adam, 1760 to 1790; the Hepplewhite, 1785 to 1795; and the Sheraton, 1790 to 1806. The Empire style followed, but it never became popular in England. It will be remembered that from about 1720 until 1750, or later if Robert Adam be included, much furniture was made from the designs of architects and was classed as "Architects' furniture" (*q.v.*). The vogue of lacquer lasted about a century, from 1660 to 1760.

Petit-Point.—A silk embroidery used for the coverings of chairs, etc., sometimes called the "tent stitch"—a slanting stitch across a single thread of canvas. It was worked by ladies in Tudor times and became very fashionable in the reigns of William and Mary and Queen Anne.

Pianoforte.—A musical instrument invented by an Italian named Cristofori, early in the eighteenth century, with a compass of about seven octaves. Unlike the harpsichord, which it superseded, and the clavichord, virginal and spinet of the fifteenth,

sixteenth and seventeenth centuries, the strings to produce the notes are struck instead of being plucked. The cases for the pianoforte, usually of the "wing" form, followed the different styles of furniture of the eighteenth century. The well-known names of Broadwood, Erard and Collard are met with towards the end of the century.

Piano Stool.—A round, square, or rectangular stool for use at the piano or harmonium. The height is usually adjustable by means of a screw pivot. It dates from the late eighteenth century.

Picture-Board Dummy.—A representation on wood or canvas, or canvas fastened upon wood, of a human figure, usually about one half life-size. The dummies were painted in oils and cut to outline the figure in the fashion of the later silhouette. They stood upon a foot, and when of life-size, or nearly so, created the momentary illusion of the presence of a living person. A certain number were brought into England from Holland towards the end of the seventeenth century, and since the figures are occasionally Oriental, it is possible that the idea is of Eastern origin. The figures, the favourite position for which was by the side of a fireplace, are most frequently female, and being painted in natural colours are distinctly decorative.

Picture Frame.—See FRAME.

Pie-Crust Tables.—The name given to the tripod mahogany tables of the Chippendale period, often used as tea-tables, having rims of carved moulding made up of C-scrolls, S-scrolls, and ogees in the rococo style.

Pied de Biche (French, hind's foot).—A foot to a seat or light table in the shape of a cloven hoof. Of

ancient origin, it was introduced into England from France in the time of Louis XIV.

Pierced Work.—Ornamental woodwork in which portions forming the background are cut by chisel or fretsaw through the substance and removed, leaving the design in openwork.

Pier Glasses and Tables.—These articles for the decoration of the piers or wall spaces between windows were in vogue during the whole of the eighteenth century. In the early years, owing to the high price of glass, these long panels of looking-glass, often elaborately framed, were found only in the houses of the wealthy. The pier or side-tables under them were even more richly furnished with rare marble tops, sometimes in bracket form. They were also called console tables.

Pietra-Dura.—An inlay of rare marbles and other fine stones, formed into beautiful designs and then highly polished for use as table-tops, the incrustations of cabinets, etc. It was of Italian Renaissance origin.

Pigeon-Holes.—The small compartments in a bureau or secretary, resembling the entrance to a dove-cot. They were present in pieces of the late seventeenth century.

Pilaster.—A carved architectural feature often used on furniture, representing a flat pier or engaged column with base and capital very slightly projecting from the surface.

Pillar, or Column.—Usually these words are interchangeable, but " pillar " seems more appropriate when a single column is meant, and " column " when in a

series such as in an arcade. The so-called " Pillar and Claw " tables with central support and projecting feet were introduced in the Chippendale period.

Pillow.—A word of Anglo-Saxon origin used by English writers of all succeeding times to denote a cushion for the bed made with hair, feathers, or other soft material covered with linen or like stuff.

Pine.—The name given to various coniferous trees, the timber of which (deal), now coming principally from the Baltic, is soft, white, and straight-grained, and is extensively used by carpenters for floors, doors, windows, etc. It is also used by cabinet-makers for parts of cheap furniture. Scotch fir, which was then of fine quality, was frequently used in English furniture of the eighteenth century.

Pinnacle.—A feature of Gothic architecture, consisting of a turret or other upright member, often richly carved, used to give extra weight to a buttress or wall in order to oppose the thrust of vault, spire, etc. In Gothic furniture the feature was copied for ornamental purposes only.

Piqué.—A beautiful French minor art, originally confined to the inlay of tortoiseshell and metal pins, used sometimes for the decoration of small cabinets, but more often for smaller articles such as snuff-boxes, needle-cases, etc. Major H. C. Dent, in his book " Piqué : A Beautiful Minor Art " (1923), suggests the following definition : " Gold or silver in point or strip on either shell or ivory, and if mother-of-pearl be included as a very frequent added decoration, it would, with but few exceptions, cover all piqué work from the time of Louis XIII. to the present day."

Plaque.—Plaques as decoration for furniture

became very fashionable soon after the middle of the eighteenth century. The Sèvres porcelain works, which became a State enterprise in 1753, made beautifully designed porcelain plaques to embellish cabinets, tables, etc. Plaques of lacquer and of finely chased gilt bronze were also made for furniture at the time. In England, Wedgwood, who established his works at Burslem in 1771, made plaques for the furniture designed by Adam and others.

Plinth.—In architecture, the slab between the pavement and the base of a column ; also the extra thickening of a wall just above the ground. Heavy pieces of furniture designed by architects and others in the eighteenth century were often supported on low plinths, bases and stands, of a plain or ornamental character.

Poker-Work.—A method of artistic expression on wood, by means of heated metal instruments and sand. A hot poker was originally used for the outline and sand for the shading.

Pole Screen, Banner Screen, or Fire Screen.—About the middle of the eighteenth century these screens, to protect the face from the heat of a fire, became very fashionable. The tripod stand was a favourite support for the pole which sustained the needlework screen suspended on a cross-bar or frame, which could be raised or lowered on the pole.

Polishing.—Up to the middle of the sixteenth century, wood surfaces were usually treated with oil, and then with beeswax and turpentine, and hard rubbing. This treatment in time produced the bright, sleek surface or patina which is so greatly admired on old furniture. From that time varnish was used,

although it did not supplant the older method. French polish and other cheap methods were not introduced until late in the eighteenth or early in the nineteenth century.

Pollard Oak and Walnut.—The wood of oak and walnut trees that have been polled—that is to say, cut at the top to secure a bushier head. The process alters the grain.

Pollen, John Hungerford (1820–1902).—Author of "Ancient and Modern Furniture and Woodwork in the South Kensington Museum," 1874. In 1875 an abridgment of the Introduction was issued as one of the South Kensington Handbooks, edited by William Maskell, and an illuminating revision of it edited by T. A. Lehfeldt was published in 1908.

Pompeii.—In the eighteenth century the excavations at Pompeii and Herculaneum excited profound attention throughout Europe, and the art treasures and decorative work discovered there had a very considerable influence on design. In England the brothers Adam borrowed much material from this source.

Poplar Wood.—The wood of the poplar has been rather sparingly used in furniture. It is of a very pale colour with an exceptionally fine grain. In the Stuart period rooms were sometimes panelled in poplar wood.

Porcelain Decoration.—See PLAQUE.

Portière.—A curtain used as a cover for a door, or hung in the doorway, as a substitute for a door.

Portuguese Bulb.—A knob turning of Portuguese origin, which came into use in the early years of William and Mary. Typical forms would be distinctive knobs or bulbs on the legs of a chair in place of the squares

into which the stretcher was socketed, and one or two prominent bulbs on the stretcher itself.

Posts.—Posts to beds were used in France in the late fourteenth and the fifteenth centuries, but they were not generally used to support testers in England until the sixteenth century.

Pot-Board.—The name sometimes applied to the shelf just above the floor underneath a dresser.

Pot-Hook.—An S-shaped iron hook used for hanging a kettle or other vessel to a chimney-crane.

Pouch-Table.—A small work-table for ladies introduced in the latter part of the eighteenth century, containing various suitable fitments and a pouch of silk underneath to hold the needlework. Some of the more elegant and elaborate examples of the Sheraton school are combined writing- and work-tables.

Première Partie.—A term used in connection with Boulle (often incorrectly spelt Buhl), marquetry of tortoiseshell and metal, in which the tortoiseshell predominates and forms the groundwork.

Press.—A cupboard or armoire in which clothes or other articles were stored. Such articles of furniture were used in Norman times. In the Carolean period they are referred to as press-cupboards and joined cupboards. When books became more general the word "press" was used to describe the case in which they were stored. Thus Pepys, in 1666, when referring to the cases in Magdalene College, Cambridge, which in early Georgian times might have been called book-cases, speaks of them as "new presses for my books." The word "press" is still used to describe book-shelves.

Press Bedstead.—See FOLDING FURNITURE.

Prie-Dieu Chair.—An arm-chair in carved woodwork with a high back and low-hinged seat, covering a receptacle for devotional books. It was a piece of furniture usually found in bedchambers of the fourteenth century and later. In much more modern times the name was transferred to low chairs without arms, with a broad shelf, often upholstered, in place of the top rail.

Prince of Wales's Feathers.—The three ostrich feathers, the badge of the heir apparent, formed a favourite and characteristic device on the chair-backs of George Hepplewhite and of his firm after his death in 1786.

Prong-Box.—A name sometimes given to the case made to hold table silver, which furnished the sideboards in the latter part of the eighteenth century. See KNIFE-BOXES OR URNS.

Pull-down Front.—The lid or covering to a secretary or bureau, which when lowered covers the desk or writing surface and fitments. "Cylinder," "roll," and "tambour" fronts are examples of this type, and "drop" or "fall" fronts of the type where the lid already covers the desk, and when pulled down on its hinges and suspended on quadrants or rests, forms the writing surface.

Purdonium.—See COAL-SCUTTLE.

Purple Wood.—A Brazilian wood of that hue, used for inlay in the eighteenth century.

Quadrants.—Quarter circle bands of brass or other metal, attached to the pull-down front of a secretary,

bureau, etc., to support it when lowered to make a writing surface or table.

Quartette Tables.—Nests of four small tables of light make and diminishing size enclosed within each other and made to draw out. Sheraton, who may have been the first to devise them, called them "Quartetto tables."

Queen Anne Period.—Strictly speaking, the period between 1702 and 1714, but many writers do not consider the reigns of William and Mary and George I. worthy of being called periods in connection with furniture, and they divide the years between 1689 to about 1727 into Early Queen Anne, Queen Anne, and Decorated Queen Anne. See PERIODS.

Rabbet or Rebate.—A recess or groove cut in one piece of wood to form a bed for the edge of another piece of wood, glass, etc. Thus a rabbet or rebate is sometimes cut on the interior edges of the seat-framing of a chair to hold a removable seat firmly in its place.

Rail.—The horizontal tie-bar in the framing of a piece of furniture. For example, the top rail of a chair-back, the seat rail, the stretcher rail; and in a door, the top, frieze, lock and bottom rails uniting the stiles.

Rake.—The inclination, slope, or slant of anything from the upright, such as the slope of a chair-back. The outward inclination is called the splay.

Ram's Head.—A favourite decorative motive of classical origin, introduced by Robert Adam in designs for furniture and decorative work.

Range Tables.—A name given in the latter years of the eighteenth century to small rectangular tables of the same size, which could be used to make up a table of any required length. The end sections were sometimes rounded.

Reading-Stand or Reading-Desk.—Considerable attention was given in the latter part of the eighteenth century to the development of these stands. They had always been articles of church furniture, but with the increase of books a demand sprang up for such conveniences for use in the library and elsewhere. For example, Hepplewhite & Co., in their "Guide," describe one which is somewhat typical—"on a tripod stand, a staff slide in the stem fixed with a screw, supporting an adjustable book-holder or table."

Rebate.—See RABBET.

Recessed Stretcher.—A term used when the front stretcher, instead of forming a tie between the front legs, is set back and attached to the two side stretchers.

Reeding.—A series of narrow convex mouldings, applied to or carved on the surface of furniture. When concave instead of convex the combination is called fluting.

Reed-Top.—See TAMBOUR.

Refectory Tables.—Previous to the Tudor period these tables consisted of boards for the top, loose or joined together, supported by trestles. They then developed into firmly made tables with massive bulbous legs, often elaborately carved, with heavy stretchers between them close to the floor. This table gained importance in Jacobean times, and finally disappeared as a type towards the end of the seventeenth century.

Regency.—In the history of French furniture, the Regency period was one of considerable importance. It began on the death of Louis XIV. in 1715, and lasted until 1723, when his great-grandson, Louis XV., was declared to have attained his majority at the age of thirteen. Towards the end of the period Rocaille work, which was so popular for the next two decades, was introduced from Italy, mainly through the influence of Meissonier.

Relief, Relievo.—See CARVING.

Renaissance.—A term used to denote a turning-point from mediæval to modern times, a re-birth or revival of the classical spirit and its influence on art, literature, science and learning generally, and a change over from despotism to comparative freedom in religion, politics and thought. It is obviously impossible to fix a date for the turning-point of a movement of such wide extent, but it began during the fifteenth century, and is sometimes associated with the fall of Constantinople in 1453. The movement was greatly assisted by the invention of paper and printing. The Renaissance originated in Italy, and its influence was felt early in the sixteenth century in England where many helpful conditions existed at the time, among which were the desire of the English monarchs to emulate the splendour of the French Court, the encouragement of learning and luxurious living given by Wolsey, the building of great country houses, the increase of private wealth, the desire of the citizen to live in more comfortable surroundings, and the introduction of foreign artists and craftsmen. The spirit of the Italian Renaissance reached England mainly through Flemish sources, and the admixture of Flemish Renaissance with Gothic art formed what is termed the Tudor style. A development later on in the sixteenth

century is sometimes called Elizabethan, and this style was followed by the Jacobean. Furniture was still sparsely used in the Tudor period, and was usually designed by architects, or imported from abroad.

Replica.—The words "replica" and "copy" are often used synonymously, but in regard to furniture at least, the former word has a more limited sense. A copy may be good or bad, but a bad copy could not be called a "replica." See REPRODUCTIONS.

Repoussé or Chasing.—The art of forming a design in relief on metal, by hammering from behind. A similar effect on wood is obtained by carving, and is called "nulling." When the nulling forms an edging or ruffle ornament it is called a gadroon.

Reproductions.—Reproductions of period furniture fall into the following classes: Replicas where faithful copies are made of the form, workmanship and ornamentation of the originals without intention to deceive; copies or imitations of excellent models made for legitimate commercial purposes of good or inferior workmanship; and counterfeits, spurious pieces, or "fakes" made to deceive; or genuine pieces or parts so altered or amalgamated as to deceive, and to be sold at high prices as genuine and original pieces. The "fake" class is divided by Mr. R. W. Symonds ("The Present State of Old English Furniture," 1921) into four kinds in somewhat the following manner: Pieces of entirely new construction; genuine old pieces combined with new construction made to look like old; plain genuine old pieces to which carving is added in imitation of period carving; and original pieces enriched with parts from other genuine period pieces.

Restoration.—The period between 1660 and 1688 is sometimes spoken of as the Jacobean, Late Jacobean,

Carolean, Late Stuart or Restoration period. None of these titles is a precise definition of an important epoch in the formation of our English school of furniture. Many favourable influences were at work in that period to assist the development of the school. Walnut, which admits of finer treatment than oak, came into general use. Charles II. and members of his Court, after an exile of eleven years, brought luxurious methods of living from France and other countries. Queen Catherine of Braganza introduced Portuguese and Indian tastes, and furniture from all parts of the Continent and China was largely imported and copied by English makers. The Fire of London (1666), causing the destruction of over 13,000 houses, gave a great stimulus to furniture-making, and the Revocation of the Edict of Nantes in 1685 caused some thousands of skilled French craftsmen with their patterns and tools, and among them cabinet-makers, carvers, textile and glass workers, to seek and obtain a livelihood in this country. These influences, together with the increasing wealth of the middle and upper class, gave a great impetus to the formation of the English school in the reign of Queen Anne.

Restoration Chair.—A typical high-backed cane-panelled chair of the Carolean period, with spiral turned legs and uprights, and a carved cresting representing a crown supported by cherubs, acanthus leaves, and roses. The design was often repeated on the front stretcher.

Revocation of the Edict of Nantes.—See NANTES.

Ribbon-Back.—A somewhat incongruous but beautiful design in carved wood, representing puckered ribbons tied in bows, forming the splat of a chair or settee. It was introduced from France in the middle

of the eighteenth century, and Chippendale produced some of his masterpieces in this style. In the "Director" he refers to it as the "Ribband-Back Chair."

Riesener, Jean François (1735–1806).—The most famous French ebonist and chaser of his period. He was born at Gladbach, near Cologne, was apprenticed to Oeben in Paris when young, and helped him to make the "Bureau du Roi" now in the Louvre. After the death of Oeben in 1765, he finished the bureau, which had been nine years in the making, and signed it with his own name in 1769. In the meantime, in 1767, he had married Oeben's widow. During the latter part of his life he confined himself almost entirely to the work of an ebonist, and made some of the finest French furniture in existence for the Court and wealthy patrons. During the Revolution he fell upon hard times, and died a ruined man.

Rim.—A term sometimes used for the border, edge, or gallery round a table-top, etc., either moulded, carved, or fretted. Rims were very often used on the tripod tables of Chippendale.

Rising-Stretchers.—Saltire or X-shape stretchers which curve upwards towards the intersection. A single stretcher curved upwards is generally called an arched or hooped stretcher.

Rocaille.—See Rococo.

Rococo (from French *roc*, rock; *coquille*, shell).—A fantastic kind of ornament of the time of Louis XV., characterized by scrolls, shell work and rocky background. Of Italian origin, the style was introduced into France late in the Regency period by Meissonier, flourished for many years, and had a considerable vogue

in England during the Chippendale period. The word is sometimes applied contemptuously in decorative art, and the terms "Baroque" and "Rocaille" are often used in its place.

Roll-Over Arms.—A term used to describe the arms of a chair when the padded upholstery starts from the side seat-rails, and is thrown over the arms in a bold scroll, sometimes entirely hiding the wooden arms, and forming with the back an enclosed seat with soft elbow supports. They were of French origin, and made in England in the Restoration period.

Roll-Top Desk.—See PULL-DOWN FRONT.

Romayne Work.—The name given in the sixteenth century to a conventionalized form of Italian decoration. Its most characteristic feature consisted of carved heads within medallions.

Röntgen, David (1743–1807).—One of the great ebonists of the eighteenth century. He was born at Herrenhag, near Neuwied, and, although he was received into the Corporation of Cabinet Makers of Paris in 1780, most of his furniture was made in his works at Neuwied, where he never ceased to reside. Like Riesener he produced some of the finest marquetry for the French and European Courts, and was a distinguished adept in mechanical devices. He is also known under the name of David—his firm was David Kintzing—and has sometimes been called David of Lunéville. He is mentioned by Goethe in *Wilhelm Meister*.

Rosette.—An ornament or patera frequently used in architectural decoration. It appears in many forms on furniture from Tudor times onwards. Adam made much use of rosettes in round, oval, and other forms, and he, Hepplewhite, and others of that time

made a characteristic use of them to ornament panels the mouldings of which were broken at the corners to make spaces for them.

Rosewood.—A Brazilian wood, with a faint smell of roses when freshly cut, in various shades from a very deep brown, almost black, to something like a mahogany colour. It was used in the eighteenth and early nineteenth centuries, especially for marquetry and banding. Much "English Empire" furniture was of rosewood.

Roundel.—Anything of round-like form; a patera, medallion, or plaque. For example, in Tudor times, before the general use of porcelain, wooden roundels elegantly painted with flowers, verses, etc., on the under side, were used as trenchers or platters for fruit, sweets, etc.

Rudd's Dressing-Table.—Described in Hepplewhite's "Guide" as "the most complete dressing-table made, possessing every convenience which can be wanted, or mechanism and ingenuity supply."

Rule Joint.—A draught or dust-proof hinged joint for screens, table flaps, etc., introduced in the Decorated Queen Anne period.

Rush-seated Chair.—The origin of this chair is exceedingly obscure. The domestic use of rushes goes back to a very early date; baskets were made of them and they were often employed to strew floors. It would, therefore, be natural enough that when, in the second quarter of the seventeenth century, chairs began to be more common, this plentiful material should be used for the seats of the cheaper types. Since, however, rush seats are much more perishable than

those of wood, few, if any, really old examples have come down to us. By the middle of the eighteenth century the rush-seated chair had become familiar, especially in farmhouses and country places, and has retained its popularity to the present day.

Saddle-Check.—A name sometimes used by Hepplewhite and others to describe a bedroom easy-chair of the " wing " or " forty-wink " type.

Safe.—The present-day name for a large receptacle of great strength for the safe custody of valuables. Safes originated in the church coffers (the French *coffres-forts*) of which examples of Norman times still exist. Later on they were made of hard woods banded with iron, with locks of great complexity. It was not until the beginning of the nineteenth century that safes were made wholly of iron or steel.

Saltire.—A word used in heraldry to describe two straight bands stretching diagonally across a shield. In furniture it is applied to cross-stretchers between the legs of chairs, tables, etc., also called X-shape stretchers. Saltire stretchers were of Italian origin, and came into fashion in England in the reign of William and Mary, and assumed many shapes. See STRETCHER.

Samite.—A heavy silk fabric of the Middle Ages interwoven with gold or embroidery and used for garments or upholstery. A cushion of the material was sometimes called a Samite.

Sampler.—A small piece of embroidery worked by young ladies from the seventeenth to the nineteenth

century, for practice, or as a specimen of their skill.

Sand-Shaking.—A method borrowed from the Dutch in the seventeenth century for shading or deepening the colour of pieces of wood inlay, by dipping them into hot sand.

Sandal Wood (*Santalum*).—A native tree of the East Indies and Pacific Islands. The wood was used more frequently for ornamental articles than for furniture.

Sarcophagus, Cellaret, Garde du Vin, or Wine Cooler.—A kind of lead-lined tub, sometimes made in mahogany, ornamented with metal bands, lions' heads, etc., designed by the brothers Adam and later artists, to stand under a side-table or sideboard, and serve as a wine cooler. It was sometimes made with a lid.

Sash-Bars.—Another name for the tracery or frames of windows and doors of cabinets, etc., in which panes of glass are set. When the sash-bars are very delicate they are sometimes called Astragals.

Satin.—A silk fabric with a glossy surface on one side made in Europe from the Renaissance period. Probably it originated in China.

Satinwood.—A close-grained, hard and durable wood with a silky lustre, obtained from both the West and East Indies, that from the East, of later introduction into England, having a finer figure and deeper straw colour than the other. It was used, at first, by Adam and Chippendale for inlay, but afterwards as a veneer, also in a characteristic manner by Hepplewhite as a background for painted medallions, scrolls, etc., and by Sheraton for inlay work. Mr. Percy

Macquoid makes "Satinwood or Composite" a main division in his well-known work, "A History of English Furniture," and fixes the date as from 1770 to 1820.

Satyr Mask.—From about 1730 to 1740 the mask of this Sylvan deity was carved as an ornamental feature on the knees of chairs, etc., to so marked an extent that Mr. Herbert Cescinsky in "English Furniture of the Eighteenth Century" has termed the period the "Satyr-masque period." The motive is of German origin, and to a considerable extent it superseded the lion's head which was a vogue from 1720, and the shell design of the Decorated Queen Anne period.

Saunier, Claude Charles.—A celebrated French ebonist who worked for both Louis XV. and Louis XVI., and was still living in 1792. Two beautiful examples of his work, a cabinet and an *encoignure*, may be seen in the Wallace Collection.

Saw.—In connection with furniture it is often useful and sometimes necessary to remember that frame and veneer saws were introduced in the time of William and Mary, circular saws about the year 1790, and band saws not until 1858. For example, it is difficult to understand why the process called "therming" was practised unless it is remembered that circular saws were not invented at the time.

Scagliola.—A composition of gypsum or plaster of Paris, chips of marble, colouring matter, etc., in imitation of marble. Invented in the seventeenth century, it was much used by the architect-designers of furniture from the Decorated Queen Anne period onwards. The English supplies were chiefly obtained from Florence.

Scaling.—An architectural surface ornament of an

imbricated or tile-like character, or resembling the scales of a fish. The architect-designers often used it to fill in the background of small panels, such as are found on the legs of consoles, etc.

Scallop, Scollop, or Escallop.—A border cut into segments of circles to resemble a row of scallop shells, either in convex or concave form.

School.—A term used in many connections to indicate the style or methods of a master and his followers or imitators. In speaking about furniture, it is more usual to use the term "period," as, for example, the Chippendale period. See PERIOD.

Scollop.—See ESCALLOP.

Sconce.—A word of old French derivation, having in England two meanings, the one that of a small removable metal socket in which a candle is fixed, serving to protect the candlestick or chandelier from any falling melted wax; the other the wall-bracket or candlestick with one or more arms to hold the candle or candles. The brothers Adam were the first to make any considerable use of the wall sconce.

Screen.—An article of furniture in many forms, intended to secure privacy or protection from draughts or heat. For the first-named purpose the screens were usually hinged frames of two or more sections of carved or otherwise decorated wood, but more often, for the sake of lightness, frames covered with tapestry, silk, leather, lacquer panels, etc. The fire screen was made to stand on the floor at a fixed height, and called a horse screen. The banner screen was usually of the tripod and pole type, and the banner itself, adjustable as to height, was made of various materials, framed or hanging loosely. Japanese screens are mentioned by Evelyn in 1683, but probably screens were used long before.

Scritoire.—See SECRETARY.

Scroll.—A name given, in speaking of furniture, to a large class of ornament, in the solid like the volute, and in the flat as in inlay or painting, with the spiral curve as the basis, such as the well-known C- and S-scrolls so popular in the rococo style, the paper scroll, the Flemish, the Vitruvian or wave scroll, etc.

S-Scroll.—So called because it resembles the Roman capital letter "S," without the volutes at the ends. It is, in fact, a cyma, and was used in endless ways in the rococo period in France, and by Chippendale and his school in England. It is often broken or stepped in the centre.

Scroll Foot.—A form derived from the French and introduced into England in the reign of William and Mary. Sometimes the scroll rolled under and backwards like the Spanish foot, at other times in a forward direction. Scroll feet were adopted by Chippendale for a time, but they were abandoned about the year 1770 in favour of "therm" or "spade" feet, or the taper legs without feet.

Scrolled Pediment.—See SWAN-NECK PEDIMENT.

Scrowled Chair.—A chair made in Yorkshire about the middle of the seventeenth century. It might be described as a heavy high panel-back chair with a very bold top rail and cresting, above the stiles or uprights, partly supported by brackets attached to the outer sides of the stiles. It had flat-shaped arms fixed to the supports in front, baluster legs, and stretchers almost touching the floor.

Scrutoire.—See SECRETARY.

Scutcheon.—See ESCUTCHEON.

Seat.—That portion of a chair which is surrounded and supported by the seat-framing or rails. In Jacobean times the seat was of wood, often sunk a little below the surface of the framing to hold a squab or loose cushion. Seats were also made of leather and rushwork. Towards the end of that period cane was used and upholstery introduced. Early in the eighteenth century a loose upholstered seat was sometimes used which fitted into a rebate in the seat frame, and during the first quarter of that century the seat was rounded in front. The surface of the upholstered seat was at first convex, and afterwards it was sometimes made concave and called a "dropped-seat" or "dipped-seat." These types were repeated during the eighteenth century.

Seaweed Marquetry.—A kind of very delicate marquetry suggesting fine seaweed, which was popular in the Queen Anne period, and was probably inspired by the French Boulle work. It was sometimes called "Endive."

Secret Drawers.—Previous to the nineteenth century when iron safes became common, people were accustomed to hide their valuables and papers. Favour was shown for furniture containing secret drawers or compartments, and they are frequently found in chests, bureaux, writing-tables, cabinets, etc., of the seventeenth and eighteenth centuries. These hiding-places were of very varied character, since so soon as a particular device became common and familiar it was no longer secret and it became necessary to invent a new one. Thus we find a hidden drawer behind an obvious one, or beneath an ink-well; not infrequently a box had a false bottom. Hiding-places were often contrived behind the pigeon-holes or drawers of cabinets; the pilasters dividing these pigeon-holes

were sometimes hollow, forming slender concealments for papers. In many cases a secret spring had to be touched before the cavity was revealed. Sheraton was much given to contriving secret drawers.

Secretary, Bureau, Escritoire, Scritoire, or Secrétaire.—A desk with writing appliances, or, as Sheraton says in the "Cabinet Makers' Drawing Book," "for a gentleman to write at, to keep his accounts and serve as a library." It was made late in the seventeenth century as a chest of drawers, the secretary being formed in the top drawer the front of which was hinged, provided with brass quadrants, and pulled down to form the writing surface. Its developments in the eighteenth century were the secretary, cabinet or bookcase, and the knee-hole secretary. Without the cabinet or bookcase above it was usually called a bureau.

Sedan-Chair.—An enclosed arm-chair for one person with a door, usually in front, and a lifting roof, borne by two men by means of poles at the sides. It was invented and first used at Sedan in France, and was in use in England during the whole of the seventeenth and eighteenth centuries.

Sedilia.—Seats for the clergy in the south wall of the sanctuary of a church.

Segmental Corners.—The term applied to the corners of panels which are broken by curves. This ornamental detail was popular from the time of the brothers Adam onwards, and pateræ were often used to finish off the corners. When the corners are broken into squares instead of curves, they are called keyed corners.

Seigneurial Chair.—The name commonly used in furniture literature to describe a chair of state such as was used by a great noble or ecclesiastic. Both in

its Gothic and Renaissance forms it was very high-backed with solid arm-supports and base, and was sometimes canopied, elaborately carved, and provided with a lift-up seat.

Serpentine.—A waving or serpentine curve sometimes given to the fronts of cabinets, commodes, the top rail of chairs, etc. Usually the centre curve is prominent or convex. When the two side curves are convex and the centre is receding or concave, it is called a reverse serpentine. These forms were often used soon after the commencement of the Mahogany period, and remained popular throughout the eighteenth century.

Service Cupboard.—See LIVERY CUPBOARD.

Settee.—A long seat with carved or upholstered back and arms, and upholstered seat or squabs to hold two or more persons. It is, in fact, an extended chair, and in many cases is of the same contour and decoration as the chairs with which it forms a suite, in such cases called a two-, three- or four-chair-back settee as the case may be. A chair-back settee made in the period was always provided with a front leg ranging with the division between each chair back in addition to the two end ones; thus, a three-chair-back settee would have four front legs. It appeared in England in the latter part of the seventeenth century, and in the Queen Anne period it may be said to have almost superseded the settle which was its prototype.

Settle.—A bench, generally associated with oak, for two or more persons, with a high back and arms, and sometimes with wings. When the seat was hinged and its supports enclosed so as to form a chest, it was termed a box settle. The settle was very popular throughout

the Middle Ages, and was sometimes elaborately panelled, carved and inlaid. Toward the end of the seventeenth century it began to be displaced by the more comfortable settee.

Sèvres.—Porcelain made at Sèvres, near Paris, at the factory founded in 1756, and taken over by the State soon afterwards. Its chief interest in connection with furniture was its production of choice plaques to enrich the beautiful tables, cabinets, etc., which the celebrated French ebonists were then making. Shortly afterwards, Josiah Wedgwood was making plaques for English furniture.

Shagreen.—The untanned skins of horses, donkeys, sharks, etc., finished with a granular surface, generally dyed green colour, and sometimes used in the eighteenth century as a covering for small articles of furniture such as knife-boxes, etc.

Shaving Table.—In the Chippendale period and later much attention was given by designers and cabinet-makers to dressing and shaving tables. On the latter type much ingenuity was expended. They were often enclosed ; the tops were hinged at the sides and opened outwards to form two small tables ; there was a small basin between them and, by touching a spring, a looking-glass rose up behind the basin. Drawers with convenient compartments were also provided. A typical table is described in Hepplewhite's "Guide" as follows: "Rudd's Table or Reflecting Dressing Table. This is the most complete Dressing Table made, possessing every convenience which can be wanted or mechanism and ingenuity supply. It derives its name from a once popular character, for whom it is reported it was first invented."

Shearer, Thomas.—A notable cabinet-maker con-

temporary with Hepplewhite and Sheraton. Little is known about him except the fact that he contributed several plates to "The Cabinet Makers' London Book of Prices and Designs of Cabinet Work," issued by the London Society of Cabinet-makers in 1788. The majority of these plates were reissued separately in "Designs for Household Furniture," also in 1788. Shearer is generally credited with the invention of the sideboard in its present form. Previously, the side-table flanked by two independent pedestals and urns of the brothers Adam was the nearest approach to it. Lightness, grace, and delicacy of detail were the outstanding characteristics of his work.

Sheldon's Tapestry.—In the time of Queen Elizabeth William Sheldon, a rich landowner, introduced Flemish weavers into England and set up looms at Barcheston, Warwickshire. Much of his work is still in existence See TAPESTRY.

Shelf.—A platform of wood or other material fixed horizontally against a wall or in a cupboard, bookcase, dresser, cabinet, etc., to hold books, china, etc. Hanging shelves of oak were sometimes used as candle boxes. In the Chippendale and later periods hanging shelves were made in very elegant designs, with or without glass doors, carved, inlaid, etc.

Shell.—The cockle-shell ornament of Dutch origin was much used on furniture in the Decorated Queen Anne period. In the early Mahogany period it gave way to the Lion design.

Shellac.—See LACQUER.

Sheraton, Thomas (1750–1806).—The last of the great historic designers and ebonists of the English school of furniture. He was born at Stockton-on-Tees, came to London in 1790, published his

"Cabinet Maker and Upholsterer's Drawing Book" in 1791, 1793 and 1802, the "Cabinet Maker's Dictionary" in 1803, and a first part of an unfinished Encyclopædia in 1804. After about 1793 he ceased to work at his trade, and spent the rest of his life in writing books. His inspiration was drawn from both Chippendale and Hepplewhite, but more largely from Gallic sources, and the French term his style "Louis Seize à l'Anglaise." The distinctive features of his work and designs are satinwood veneers, inlay in preference to painting, the straight line in strong preference to the curvilinear treatment of his contemporary and rival Hepplewhite, and a grace and delicacy of style, in both design and ornamentation, which have never been surpassed. Shortly before his death he made vain attempts to popularize in England an extravagant form of the French Empire style.

Sheveret.—One of the many French models adopted by cabinet-makers in this country during the last quarter of the eighteenth century. It was an elegant drawing-room writing-table with a small shelf for books at the back standing on a portion of the table-top. The other portion was hinged in front and could be turned over to form a writing surface, the front legs and part of the framing being pulled forwards to form its support.

Shield-Back Chair.—One of the distinctive chair-backs of Hepplewhite, which became popular shortly before his death in 1786, and was well exploited by Hepplewhite & Co. afterwards.

Shoe or Shoe-Piece.—The projection on the back seat-rail of a chair to receive the bottom of the splat. In period chairs the shoe was made separate from the seat-rail and was termed a shoe-piece. In the latter

half of the eighteenth century the splat was often seated on a horizontal bar a short distance above the seat-rail. In other cases, as in the shield-back chair, neither a shoe nor a bar was used. The word "shoe" is also applied to the disc often provided under the foot of a chair, as, for example, the club-foot.

Shoulder.—Some writers use this word instead of "knee" to describe the upper curve of a cabriole leg.

Side, Single, or Small Chairs.—So called to distinguish them from the arm-chairs used almost exclusively by the heads of families in the sixteenth and early seventeenth centuries. Side-chairs were sparingly used up to 1649, but from Cromwellian times onward they gradually replaced the stools and benches hitherto provided for lesser folk. Side-chairs, owing to the large number made as compared with arm-chairs, are the best guides to the changes and developments of styles in furniture in the various periods.

Sideboard.—The article known to the present generation as a sideboard, with drawers and cupboards to contain many of the items used to furnish the dining-table, and a cellaret for the wine, was invented by Shearer, and perfected by Hepplewhite and Sheraton. Previously, the brothers Adam had introduced a combination which was practically the same thing—a side-table accompanied by separate pedestal cupboards at each end, urns or vases on the tops to hold cutlery, silver, hot or cold water, etc., and a cellaret or tub for the wine under the table, sometimes called a sarcophagus or *grade du vin*. During the first half of the eighteenth century the architect-designers often provided the necessary accommodation for the table requisites by means of shelves in alcoves, open or glazed, with cupboards underneath called "beaufait"

or " buffet " cupboards. Still further back, the origin of the sideboard can be traced in the side, serving, or tasting tables, the dresser, court-cupboard, and buffet.

Side-Table.—Previous to the invention of the sideboard by Shearer, and its immediate predecessor, the combination of side-table and pedestals of the brothers Adam, the side-table proper had reached a position of very considerable importance in the hands of the architect-designers of the first half of the eighteenth century. In the hands of such designers as William Kent they had become very magnificent articles of furniture, carved and gilt, with human and animal figures, mythological monsters, flowers, fruit, etc., with tops of rare marbles. These tables were used as serving tables, and the name points to their origin in the seventeenth century. Milton and others speak of the sideboard in this connection, but in doing so are evidently using the word " board " in its old meaning as a table (A. Saxon *bord*), thus meaning a side-table, not what is now meant by the word " sideboard." During the second half of the eighteenth century side-tables of very elegant design and elaboration were made for the drawing-room.

Silk.—The silk industry, of very remote Chinese origin, had spread to Southern Europe in mediæval times, and in the early Renaissance Italy was the chief centre, and afterwards France and Flanders. In England it was introduced in the fifteenth, and received an impulse in the sixteenth century, by the immigration of a large number of Flemish refugee weavers. In the seventeenth century the industry obtained a solid and permanent footing in England, in consequence of the Revocation of the Edict of Nantes in 1685, which caused a very large number of French weavers to come to England and settle in Spitalfields. They

there produced silk brocades and other furniture coverings which for beauty and richness were not surpassed even by the Italians.

Silver Furniture.—Silver furniture, or furniture covered with thin sheets of silver such as tables, chairs, brackets, frames, etc., was intended for State apartments, and the vogue, which was derived from the luxurious Court of Louis XIV., lasted in England from the Restoration until Queen Anne. Furniture mounts during this period were sometimes silvered instead of gilded.

Silvering Glass.—The silvering of mirrors (*q.v.*) was a flourishing industry towards the end of the seventeenth century, and the process was to lay down a sheet of tin upon a suitable backing, float over the tin a layer of quicksilver, apply the sheet of glass, and then apply pressure to the glass in order to fix the quicksilver. The silvering was easily injured, and for some time afterwards it was not possible to make mirrors longer than about forty to fifty inches.

Simon, Constance.—Author of that interesting and instructive work, "English Furniture Designers of the Eighteenth Century," first published in 1904 (but dated on the title page 1905) by Mr. A. H. Bullen, and subsequently in 1907 by Mr. B. T. Batsford.

Simple Chimney Piece.—See CHIMNEY PIECE.

Singerie (Fr. *singe*, a monkey).—The name given in the Louis XV. period to mural decorations in which monkeys, squirrels and other animals and birds are depicted, often with extraordinary lightness and delicacy. A *singerie* is, literally, a "monkey-trick," and the description is justified by the antics of the monkeys. They most frequently appear on dados and cornices, the large panels being filled with graceful

figures and pictures of *fêtes champêtres* and the like, in the style of Watteau.

Single Chair.—See SIDE OR SMALL CHAIRS.

Skirting Piece.—An ornamental feature, usually shaped, pierced, or carved, depending from the base of a cabinet, chest of drawers, etc., and fixed at either end to the legs or feet. It is also called an apron, valance, or front.

Slat.—A thin, narrow piece of wood like a lath, or the woodwork of a Venetian blind. In furniture the horizontal bars which connect and support the uprights of a chair-back are called slats, but some writers call them horizontal splats.

Slat-Back or Ladder-Back Chairs.—Chairs of the farmhouse type, sometimes with five or six horizontal bars or slats, came into general use in the country districts early in the eighteenth century. The design was used by Chippendale and others for chairs of the best material and workmanship.

Slides.—Sliding shelves for various purposes were very usual additions to pieces of furniture in the eighteenth century. They are found, for example, on bureaux to hold candles, as supports for writing surfaces, brushing-slides on chests of drawers, and on many small tables for various purposes.

Slipper Foot.—A "club" foot with the toe more pointed and protruding than usual is sometimes so called. See CLUB FOOT.

Small Chair.—A name used to distinguish a chair without arms from one with them. See SIDE CHAIRS.

Small Furniture.—A general term used to include small pieces, such as candle-stands, caskets, hanging

shelves, knife-boxes, tea caddies, work-boxes and the like.

Snake Wood (*Piratinera guianensis*).—A native tree of the East Indies, Brazil, etc. The wood was of a pale yellow colour, and like many of the light-coloured woods, was favoured in the latter part of the eighteenth century for inlay work.

Snap Tables.—A name often given to the small tripod tables of the Chippendale period the hinged tops of which, when lowered to a horizontal position, were held by a spring catch. The click or snap of the spring when operating give the name to the table.

Society of London Cabinet Makers.—This Society published in 1788 and 1793, "The Cabinet Maker's Book of Prices and Designs of Cabinet Work Calculated for the Convenience of Cabinet Makers in General," to which William Casement, Hepplewhite and Shearer among others contributed plates. This valuable book was intended for the use of the trade only and not, like that published some years before by the Society of Upholders and Cabinet Makers, for both the trade and general public.

Society of Upholders and Cabinet Makers.—This Society was in existence about the middle of the eighteenth century and published two editions of a book entitled, "Upwards of One Hundred New and Genteel Designs, being all the most approved Patterns of Household Furniture in the French Taste," to which Chippendale contributed before he published his "Director."

Socketing.—A cheap method of joining two pieces of timber together by shaping the end of one piece so as to wedge tightly into a cavity cut in another piece, as the leg into the seat of a kitchen chair.

Sofa.—A stuffed and upholstered day-bed or couch, sometimes with two ends and a back, sometimes with one end only and a partial back. It was an article of Arabic origin (*suffah*, and the Italian, Spanish and French *sofa*), and made its appearance in England in the seventeenth century.

Sofa Table.—An oblong table, introduced quite at the end of the eighteenth century, with flaps at the short ends supported by hinged brackets and drawers in the framing along the length of the table. It was somewhat like a Pembroke-table which, on the contrary, had the flaps attached to the long sides and drawers on the short sides.

Spade Foot.—A rectangular foot with a taper to the base, sometimes called a " therm " or taper foot. It was adopted by Adam, Hepplewhite, and, for a short time, by Sheraton.

Spandrel.—The irregular triangular space contained between the uppermost curve of an arch (*extrados*) and the rectangular moulding enclosing it.

Spanish Scroll or Braganza Toe.—A somewhat hoof-like foot, with mouldings on the front increasing in width downwards and at the same time projecting forwards, and finishing underneath in a spiral scroll. It was introduced into England from Portugal during the Restoration period.

Sphinx.—A design representing a mythological monster, with the bust of a woman and the body of a lioness. This design was frequently used by the architect-designers of furniture such as Adam and was a favourite motive in furniture of the Empire school.

Spindle.—A slender turned rod or baluster, used in

furniture of great antiquity, and found in modern times in chairs, screens, doors of livery cupboards, and many other pieces. A characteristic example is seen in the Lancashire spindle-back chair, popular in the eighteenth century, in which the back is divided by horizontal bars, and two rows of spindles fill the spaces in between.

Spinet (Italian *spinetta*, little thorn).—A musical instrument popular in the sixteenth and seventeenth centuries, until it was superseded by the harpsichord. It had a keyboard of four or five octaves only, and could be played either on a stand or on a table. Like the harpsichord the strings were plucked, not struck, as in a pianoforte. The case was often highly embellished with painting, gilding, etc.

Spinning Wheel.—The foot-driven wheel for spinning wool, cotton or flax into threads, was invented at Brunswick in 1530, and was in use until Hargreaves made the spinning jenny in 1767. Spinning was a favourite occupation in fashionable circles during the eighteenth century, and the wheels made for the purpose are often now used as decorative features in a room. Their use persisted in remote farmhouses until an even later date.

Spiral.—A curve which winds round a fixed point, and does not return to itself. The whorls—each whorl being one complete turn of the curve round the axis—may be in one plane, or flat like a watchspring, or in ascending or conical form like a shell. Spirals in many varieties are met with in the decoration of furniture both in the flat and in the round, in such forms as the volutes of capitals of the classical orders, the scrolls at the ends of swan-neck pediments, and those at the ends of the top rails of many of Chippendale's chairs, the

"barley sugar" turning of the leg stretchers and uprights of chairs of the Restoration, etc.

Spiral Evolute.—See WAVE SCROLL.

Spiral Turning.—The spiral turning of legs, stretchers, and the uprights of chairs and features in other pieces of furniture, came into greatly increased fashion soon after the Restoration, when walnut superseded oak, and made the turning easier and more successful. Spiral turning was of Portuguese and Indian origin, and was practised to a small extent in the reign of Charles I., and remained a vogue till the time of William and Mary.

Spitalfields.—See SILK.

Splat.—The central upright portion of a chair-back contained within the uprights, the top rail and the seat rail or the horizontal bar just above it. Up to the end of the seventeenth century the carved French and Dutch splats were the vogue. In the early Queen Anne period the splats were nearly always plain, in vase or fiddle-shape, but a little later it became fashionable to adorn them with marquetry. Then followed a variety of shapes carved and pierced which were adopted in the Mahogany period, but without marquetry. In the Chippendale and later periods the splat was developed by strap and fretwork, Gothic tracery, bars and ornamental features, such as the ribbon, honeysuckle, Prince of Wales's feathers, etc.

Splay.—This term is used to describe the turning or spreading outwards of any features, such as the splay of the arms of chairs which was so usual between 1685 and 1695. Sometimes the words "outward rake" are used.

Spoon Back.—See SPOONING.

Spoon Cases or Prong Boxes.—These cases for spoons and forks, often made to match the slope-fronted knife-cases standing on the side-tables and side-boards of Adam, Hepplewhite and Sheraton, were sometimes very beautifully constructed and made by workmen who specialized in this kind of small furniture.

Spooning.—The shaping of a high-back chair to fit the back of the sitter. The spoon-back was introduced from the Dutch in the time of William and Mary. At first the spooning was slight, but in the Queen Anne period it was more pronounced, and remained in fashion till the advent of Chippendale.

Springs.—Metal springs for use in the seats of chairs, settees, etc., were introduced soon after the middle of the eighteenth century.

Spurious Furniture.—See REPRODUCTIONS.

Squab.—A loose stuffed cushion, generally used for the seats of chairs, settees and long stools, until the upholstered seat was introduced towards the end of the seventeenth century. It was then still used on the luxurious arm-chairs and settees that followed, but not as a rule on side chairs, and has never become extinct.

Square-Back Chairs.—A descriptive title only, to distinguish the shape from many others, having no special application to any school or period. In the eighteenth century the Sheraton school has some claim to be considered a notable exponent of the square-back chair.

Stalker, J., and Parker, G.—Authors of "A Treatise of Japanning and Varnishing" in 1688. The publication of this book, which remained the standard one on the subject for many years, is an indication of the

deep interest taken in lacquer work in England at that period.

Stand.—A framework, small table, low-boy, etc., on which chests, cabinets, chests of drawers, candles, basins and the like were placed. The carved and gilt stands in the seventeenth and eighteenth centuries by Daniel Marot, Grinling Gibbons, William Kent and others were often works of great magnificence and beauty.

Standing.—A verbal prefix used to describe a piece of furniture mounted on a stand—for example, standing buffet, standing cupboard, etc.

Standing Buffet.—An early form of the buffet, which was developed from a superstructure of primitive description mounted upon a stand.

Stepped Curve.—A term used in a special sense in connection with furniture to denote a sudden break or step in the direction of a curve or at the junction of a curve with a straight piece. Notable examples are seen in the uprights of chairs of the Queen Anne and early Georgian periods. Chippendale made little use of the stepped curve, but it appears again in modified form in some of the chair-backs of Hepplewhite.

Steps.—With the growing importance in the eighteenth century of libraries in the houses of the wealthy much attention was given by the leading cabinet-makers to literary appointments; and among others library steps, which were made in many ingenious forms, including conveniences for writing and for folding up, etc. Sheraton paid special attention to library steps and his designs included a set for King George III.

Stick-Back.—The term sometimes used to describe

the back of a " Windsor " chair. The rods here called " sticks " are sometimes called " fiddle-strings."

Stiles.—The vertical members of a piece of framing, into which the horizontal members or rails—in the case of some doors the top, frieze, lock and bottom rails—are tenoned. A vertical member interposed between the stiles is called a " mullion." The " uprights " of some panel-back chairs are properly termed stiles.

Stitched-Up.—A seat is said to be " stitched-up " when the upholstery is drawn over the front of the seat rails and attached to their lower edges. This method of upholstering seems to have been copied from the French towards the end of the seventeenth century. See STUFF-OVER SEAT.

Stool.—A seat, of very ancient origin, for one person, without back or arms. In times up to the seventeenth century, when the chair was a seat of great dignity and when most of the company sat on benches, there was a good deal of etiquette about the use even of the stool. As side chairs became more usual in the Commonwealth and the Restoration periods, the stool was gradually superseded, and in the Queen Anne period it almost ceased to be made except for ornamental purposes, and, in a simple form, for the use of children.

Stopped Channel Fluting.—An ornament of architectural origin, used as a decoration on furniture, friezes, etc., consisting of a series of equidistant concave flutes, with straight or rounded ends.

Straight Front.—The front of a piece of furniture is said to be " straight " when not broken into different planes or curved, as, for instance, in the cases of a " broken front " or " kettle-front " (*q.v.*).

Straining.—A word used to describe the practice in the time of William and Mary and Anne of tightly stretching or glueing upholstery to the whole of the woodwork as in the case of the stately beds so closely associated with the name of Daniel Marot.

Strapwork.—An ornament of architectural origin, much in vogue among Elizabethan and Jacobean wood-carvers, chiefly for panellings, consisting of bands formed into various repeated designs and interlacings. Towards the middle of the eighteenth century, and especially in the Chippendale period, interlaced strap-work, sometimes quite flat and at others elaborately carved, was used with great effect for the splats of chairs.

Straw Marquetry.—Like so many other forms of art it is probable that straw marquetry originated in the East. It was familiar in France in the seventeenth century when it reached a high degree of excellence, but it was little known in England until it was practised by French emigrants after the Revolution, and more especially by prisoners during the Napoleonic wars. Small cabinets and boxes, dressing-cases, caskets, mirror-frames, trays and a host of "knick-knacks" were made in this fashion, often with great delicacy and highly pleasing effects of colour. Two super-imposed layers of flattened and tinted straw were cut through together, as in marquetry proper, and applied to the object (in wood or *papier maché*) to be decorated, but smaller articles were veneered with straw mathematically cut and fitted like mosaic. Sometimes the surface of the straw was engraved, or elaborate designs in low relief were composed with minute fragments of the material. The straw is said to have been tinted by steeping it in tea.

Stretcher.—Stretchers, braces, or rails were used

in very remote times to connect and strengthen the legs of chairs, tables, etc. In England in early Jacobean times, stretchers between all four legs were usual, and so arranged as to support the feet and keep them off the damp floor, or the "marsh," as the rush-strewn floor was sometimes called. In the Restoration period, when the surroundings were improved, furniture was made lighter, and the foot-rest was no longer needed, much attention was given to the stretcher. It appeared in flat upright form, carved and sometimes recessed, and later the hooped stretcher of Spanish, the scrolled of Flemish taste, and the saltire or X-shape of Italian origin, made their appearance. Numerous other kinds, turned and carved, upright, flat and serpentine, were made to accord with the other features of the chair or settee of which it formed a part. The stretcher continued very fashionable until the Queen Anne period, when it was dispensed with, and was not used again until the Chippendale and later periods. Much ingenuity was then again expended on its contour and decoration.

Stringing.—A narrow strip or band of coloured inlay, sometimes called a lining, which contrasts with the surrounding surface.

Stuart Period.—See PERIODS.

Stucco.—See COMPOSITION and GESSO.

Studs.—A name given to the copper, brass, or gilt-headed nails used for decorative purposes on chests and other articles, and for securing the leather or upholstery on chairs, etc. The practice of studding furniture with nails was introduced into England in the early seventeenth century from Italy, Spain and Portugal, and the studs were sometimes an inch in diameter. The use of studs continued during the whole of the eighteenth century.

Stuff-Over Seat.—A method of upholstering chairs with a fixed seat by drawing the covering material over the edges and fronts of the seat rails, and securing it by nails or otherwise along the bottom edges. The join was sometimes finished off with a galon or a small brass moulding. See STITCHED-UP.

Stump Bedstead.—A bedstead without posts supporting a cornice or tester.

Stump Foot.—The leg of a piece of furniture which is carried down to the floor without the intervention of a foot of any kind, is said to have a "stump foot."

Stump Work.—A kind of raised embroidery, in vogue in the late Tudor and Jacobean periods, of silk thread on a ground of silk or satin. Parts of the design, such as figures or flowers, were worked over a "stump" of wool or other material so that they appeared in relief.

Style.—A characteristic method of designing furniture of sufficient merit and distinction to be considered a type—thus, the Adam or Sheraton style. See PERIOD.

Summer-Bed.—A design of Sheraton consisting of two single fourpost bedsteads separated by a gangway but connected above by the cornice which was continuous over both beds and the gangway.

Sunk Top.—This term is sometimes used in connection with the tops of tables which have a sunk ground, by reason of a rim, moulding, or gallery being provided round the edge.

Supports.—See ARMS AND SUPPORTS.

Surbase Moulding.—In architecture the series of mouldings forming the cornice of a pedestal. In

cabinet work, when the base of a piece of furniture is treated as a pedestal, it is often provided with a surbase which is sometimes enriched with carving, inlay, or otherwise, and often provided with drawers.

Swag.—A festoon or chain of flowers, fruit, foliage, drapery, etc., suspended in a curve and used as a design on furniture in carving, painting, inlay, etc. Of classical origin, it was much used by Adam and later designers.

Swan-Neck Pediment.—A broken pediment in which the raking lines are formed of two opposed S-curves, the upper ends of which are scrolled over or finished with pateræ on their faces. The pediment usually centres in a short pedestal surmounted by some ornamental feature such as a vase. This kind of pediment became a favourite for cabinets, clock-cases, etc., in the middle of the eighteenth century, but it was in use in the Queen Anne period. See PEDIMENT.

Sweep-Front.—A term used in the eighteenth century and afterwards to describe a flat-bowed or slightly curved-fronted piece of furniture.

Swell Front.—A term sometimes used to describe the segmental or bow front of a cabinet, chest of drawers, etc.

Swept-Whorl Top Rail.—An alternative description to the spiral scroll, or "voluted" rail of some of Chippendale's chairs which have these scrolls at the ends of the top rail.

Swing Glass.—See CHEVAL GLASS.

Sycamore (*Acer pseudo platinus*).—A species of maple naturalized in Britain, the wood of which is of a yellowish white hue, and is used for veneers, the inside

of drawers, etc. When stained with oxide of iron, it assumes a greenish grey colour, and is named "hare-wood." Hare- or hair-wood was much used as a veneer by cabinet-makers in the last half of the eighteenth century.

Symonds, R. W.—Author of "The Present State of Old English Furniture" and "Old English Walnut and Lacquer Furniture," in both of which the subject of spurious furniture is fully discussed. See REPRODUCTIONS.

Tabaret or Taberray.—A heavy silk fabric with satin stripes, used for upholstery.

Tabernacle.—In furniture of the Gothic type the name of tabernacle work was given to the open-work decoration of canopied niches. In the classical period it was applied to the frame enclosing a niche for the reception of a statue or other ornament.

Table.—From Saxon times until about the middle of the sixteenth century tables in England were occasionally round, but more frequently of the trestle type. The latter consisted of a loose board or boards sometimes hinged down the middle, resting on folding trestles. Thus they were easily removed after use. Sometimes the principal table or "high borde" was more or less a fixture, the transverse trestles being bound together by a long brace or stretcher. This "dormant," or "joined" table, as it was called, no doubt suggested the heavy tables, sometimes with draw-tops and stretchers just above the ground, of the refectory type. During the reign of Elizabeth this kind of table was provided with huge bulbous legs and rich carving, and remained in this heavy form until well into the Jacobean period, when the baluster leg

began to appear. After that time the tendency was always for the table to become lighter. The gate-leg table was introduced during the Restoration period, when coffee and tea drinking became fashionable, and many other small tables were imported. In the time of William and Mary the shapes of the legs and stretchers were greatly modified, and the dressing-table or "low-boy," and the writing-desk made their appearance. In the Queen Anne period, when the rage for card-playing was pronounced, card-tables of many designs were made. Later in the eighteenth century Chippendale designed the "tripod" table, and introduced other kinds such as the drawing-table, and tables with galleries or rims round the tops to hold china, etc. Hepplewhite and Sheraton designed a variety of dainty tables for the drawing-room, and perhaps the Pembroke table (*q.v.*). Meanwhile the architect-designers had developed the side, console, and pier tables, which were in some cases very magnificent pieces of work.

Table Chair or Monk's Seat.—An arm-chair or settle of the seventeenth century or earlier with a hinged table-top forming the back. When the back was lowered over the arms, a table was formed.

Tabouret.—A low stuffed stool the right to sit upon which—*avoir le tabouret*—in the presence of the King or Queen of France was the most highly prized distinction of the ladies of the Court, especially in the seventeenth century. It was introduced into England about the middle of that period. At the Court of Queen Anne tabourets were provided for her ladies, but by this time the side-chairs had become popular, and few stools comparatively were made.

Taffety or Taffeta (Italian *taffetta*).—One of the

silk and afterwards the silk and wool fabrics used for upholstering in England from towards the end of the seventeenth century.

Tall-Boy.—A piece of furniture introduced into England after the "high-boy," in the time of William and Mary, and made during the whole of the eighteenth century, consisting of a chest of drawers with small drawers at the top mounted on another chest of drawers of similar design, without small drawers, usually standing on bracket feet.

Tall-Case Clock.—See GRANDFATHER CLOCK.

Talon and Ball Feet.—See CLAW AND BALL FEET.

Tambour or Reed Top.—A flexible pull-over top, sometimes also called a "roll" top, to a table or desk, consisting of a sheet or backing of strong canvas of the length required, on which are glued transversely a series of small mouldings or reeds, the ends of which fit into grooves provided on the inner sides of the desk or other article, in order to guide the top in the direction required when it is pushed back. The top when pushed back falls perpendicularly at the back of the desk. Sometimes the tambour was used in an upright position to form small doors on cabinets, etc.

Taper Foot.—See SPADE FOOT.

Taper Leg.—See THERM LEG.

Tapestry.—A rich woven fabric of silk and wool, used as a pictorial covering to walls and for upholstery. This kind of weaving was known to the Egyptians and to Oriental nations from the earliest times, and to the Greeks and Romans. It was practised in many parts of Europe, and Edward III. granted privileges to workers in London. In the fifteenth century, Arras was a great centre of the industry, but in the

sixteenth century Brussels was in the ascendant, and large quantities were imported thence by Henry VIII. In the time of Elizabeth, William Sheldon (*q.v.*) established works at Barcheston in Warwickshire, and much of his work is still in existence. In the next century, in 1619, the Mortlake factory was established under the direction of Sir Walter Crane. It was well patronized by both James I. and Charles I., but afterwards declined. Tapestry was still woven at Fulham and also in Ireland in the eighteenth century. An important revival of the art in England took place at Merton Abbey, Surrey, under the direction of William Morris, who produced his first work after a design of Walter Crane in 1881, and afterwards many notable pieces from the designs of Burne-Jones and others.

Tarsia.—A kind of mosaic or inlay of woods of various colours, ivory, etc., much in vogue in the Renaissance in Italy, especially in Venice. Architectural designs in perspective were rather characteristic of this work, the woods used being stained or burnt to produce the shades of colour needed.

Taste.—The word, in regard to the fine arts, is usually associated with the faculty of discerning what is fitting, beautiful and excellent. In furniture, the word is often used synonymously with characteristic, type, manner, fashion, or style. Thus it is usual to speak of the Indian, Chinese, and French tastes, not necessarily implying that they are beautiful or excellent.

Tea.—The fashion of drinking tea has exercised an important influence upon the development of some of the lighter articles of furniture, such as the tea-table and the tea-tray. Tea was first brought into England in the seventeenth century, but it was not until the

middle of the following century that it began to be generally drunk by the well-to-do. For a long period it was heavily taxed—a duty of five shillings per pound was imposed in 1680—and its high cost caused it to be jealously preserved in the tea-chest or tea-caddy which was soon contrived for the purpose. The tea-tray and the tea-table were other contemporary evolutions; the latter speedily assumed a variety of forms, many of them very charming and elegant. Of the position of tea in history it suffices to recall the fact that the famous "Boston Tea-party" in 1773, when it was determined to resist the importation of tea into America from England, and four hundred chests of it were taken from British ships in the harbour and thrown overboard, had a powerful influence upon the attainment of Independence. See TEA-CADDY.

Tea-Caddy.—In the eighteenth century, when the price of tea was sometimes from twenty to thirty shillings per pound, the prudent housekeeper usually kept her stock under personal supervision. Thus the tea-caddy became a necessary article, and when of wood it was often made in very elegant form, to accord with the furniture of the best rooms in which it was kept. China and earthenware were also extensively used and sometimes silver and pewter. Chippendale refers to the tea-caddy as a "tea-chest," and in Hepplewhite's "Guide" there are designs for caddies.

Tea-Kettle Stand.—One of the many small tripod central-pillar tables made in the Chippendale period. In this case the table-top was usually furnished with a gallery round the edge.

Teapoy (A Hindustanee word meaning tripod).—A small low table usually of the tripod class, but occasionally four-legged, first made in the middle of

the eighteenth century, with a lifting top under which were deposited in compartments the silver or china caddies which held the black and green tea. It was, in effect, a large tea-caddy or tea-chest on legs. The receptacles themselves were sometimes termed "tea-poys."

Tea-Table.—See TEA.

Tea-Tray.—See TRAY.

Teak.—A hard, very durable and expensive wood of a dark brown colour, chiefly used in building and occasionally for furniture.

Telamones.—The Roman name for male human figures employed as columns or pilasters to support a superstructure, the Greek name being Atlantes, or if they were female figures, Caryatides.

Tenon.—The end of one piece of wood shaped to fit into a corresponding cavity, called the mortise, in another piece. When fitted together a peg was usually driven through the joint to prevent a separation.

Term.—A pedestal, generally tapering towards the base, to support a bust, etc. In architecture the word sometimes includes both the bust and pedestal. The Romans used them as termini or landmarks.

Terminal Figures.—The name given to human figures, natural or grotesque, half human and half monster, often carved in high relief, and used to decorate prominent features on important pieces of furniture.

Tester (O. Fr. *testière*, a head-piece).—The name given to the flat wooden canopy, often of great weight, panelled and carved, which formed the roof to the ponderous fourpost bedstead of the wealthy in Tudor

and Stuart periods. Towards the end of the eighteenth century, the wooden tester began to be replaced by a canopy of upholstery, and by the time of Hepplewhite it had shrunk to a mere cornice of sufficient strength to sustain the valances and curtains.

Therm Foot.—A rectangular tapering foot to the legs of chairs and tables, also called a spade or taper foot, often used by the brothers Adam and Hepplewhite, and to a lesser degree by Sheraton.

Therm Leg.—The taper or therm leg was a favourite feature of Hepplewhite and later designers. See THERMING.

Therming.—A process in use towards the end of the eighteenth century, before circular and band saws were invented, by which the legs of chairs and tables were thermed or tapered, by means of a lathe provided with a cylinder about six feet in diameter, on which the legs were placed and turned down one side at a time. The trade prices for therming are given in "The Cabinet-Maker's Book of Prices," 1792. See SAWS.

Thomire, Pierre Philippe (1751–1843).—A renowned French metal chaser, said to have been the pupil of Gouthière, but in any case a worthy contemporary. His specialities were plaques with figures in low relief, gods and goddesses, caryatides, etc., in the round for decorating furniture. Much of his work is associated with the Empire period.

Thuja (Thuya, or *Arbor vitæ*).—An African wood infrequently used as a veneer, of a rich brown hue, with a figure resembling a "bird's eye."

Till.—A box, compartment, or drawer provided in some larger piece of furniture, such as a chest or

secretary, to hold money or other valuables. The word was certainly used in the fifteenth century, and Pepys refers to the secret till in his desk. See SECRET DRAWERS.

Time-Piece.—A watch, clock, or other instrument constructed to measure time. The term is used when the word "clock" would be inappropriate, and sometimes to distinguish a clock which records the time only from one which in addition strikes the hours, etc.

Tip-Up Table.—See SNAP TABLES.

Toddy-Table.—One of the small tables of the early Georgian period, practically the same as the Urn-Stand which it was more often called. See URN-STANDS.

Toilet-Glass.—The small toilet mirror intended to stand unattached on the dressing-table or chest of drawers, made its appearance towards the end of the seventeenth century. It consisted of a glass, small probably on account of the high cost of mirror glass at the time, swinging on two uprights with spreading feet (the cheval mirror), or with the uprights fixed into the top of a range of small drawers intended for toilet requisites (the Box-Toilet Mirror). These two kinds of detached toilet mirrors remained the type during the whole of the eighteenth century and later, subject to modification to accord with the style of furniture in vogue at the time.

Toilet-Table.—See DRESSING-TABLE.

Top Rail.—The rail which connects the uprights of a chair-back and supports the cresting, if any. In some cases it is not possible to distinguish the top rail from the elaborate cresting, or in other cases from the uprights when they sweep over and meet each other, or lose themselves in the splat. In Elizabethan work

the top rail was tenoned into the sides of the uprights, but in the seventeenth century it was more often dowelled only on to the top of the uprights; in either case the top rail and cresting were important features. During the Queen Anne period, in the widest sense of the phrase, the tendency was for the top rail, if such it can be called, to be formed by a continuance of the uprights, with a sharp curve into the splat. A little later the straight, undulating, serpentine, and cupid's bow rails appeared. Chippendale developed these in his masterly manner, and sometimes added the spiral volutes at the ends. The wheel and oval backs of the brothers Adam, the hoop and interlacing heart-shape backs of Hepplewhite, can scarcely be said to have top rails, but these appeared again with Sheraton, who preferred the straight top rail, sometimes broken with curves, key corners, etc.

Torchère.—The *torchère*, or *guéridon*, is a small table to hold candles, statuettes, or other light objects, mounted on a pillar or light framework, often ornamented with carving and gilding. It was introduced from the French in the first quarter of the eighteenth century. See GUÉRIDON.

Tortoiseshell.—The back plates of a sea turtle, carefully flattened and, when desired, joined together by heat and pressure. It was used from ancient times as a veneer for furniture, and Boulle brought it into very prominent notice in the reign of Louis XIV., by his marquetry of tortoiseshell and metal, sometimes called "Buhl," which became famous throughout Europe. See BOULLE.

Torus.—A large convex moulding commonly used in the base of a column. In furniture the word is sometimes employed to describe any bold moulding, larger, for example, than an astragal moulding.

Towel Horse or Towel Rail.—A slight wooden frame, standing upon two or more legs, with two, three, or four crossbars for hanging towels, which came into use about the middle of the eighteenth century. The early examples were often spindle-legged.

Tracery.—Ornamental designs of various kinds having the characteristics of the open work in the heads of Gothic windows, formed by the ramification of small mouldings, astragals, or beadings, round the panes of glass in the doors of cabinets, etc. In more simple work it is often called "sashbarring."

Tray.—A flat, very shallow vessel usually provided with a raised edge or gallery and handles, used for various domestic purposes and made in wood, metal, etc. Hepplewhite in his "Guide" gives designs for inlaid and painted trays which were fashionable at that period. In small sizes the tray is generally called a waiter or salver. See TEA.

Tray-Top Table.—The name given to a small table, made from the middle of the eighteenth century, with a small gallery or skirting round three or all four of the sides.

Trellis-Work.—A structure of cross-barred wood or lattice work. In furniture the term is extended to include any kind of pierced or fretted woodwork having a reticulated appearance, such as the trellised gallery of a table-top, the cornice of a cabinet, or the back of a chair. Adam, Chippendale and others often used brass trellis-work for the doors of their bookcases instead of glass. The words "trellis" and "lattice" are sometimes used when speaking of traceried windows.

Trestle.—In a general way the word indicates a kind of frame for supporting things, for example a

table, or a railway bridge. In furniture it is best known as one of the earliest means of supporting a table. Until Tudor times the table often consisted of loose boards on folding trestles, so that after use it could easily be removed. Framed or "joined" tables with fixed trestles at each end united by a strong brace then took their place, and soon afterwards the heavy Elizabethan bulbous legged tables became the fashion, and the trestle practically disappeared.

Trestle Foot.—An early form of foot consisting of a shaped block extending upon both sides of the leg.

Triangle-Seat.—Besides the Boffet or Buffet chair of Scandinavian origin, made in England at the beginning of the seventeenth century, chairs of triangular shape were made in the time of Queen Anne and afterwards, with splats in the two sides under the semicircular arm and back-rest. They were sometimes called corner seats. See BARBER'S CHAIR.

Tri-darn.—The Welsh tri-darn was a kind of court cupboard of the Oak period, with two tiers of cupboards and above them an open spindle-sided dresser with a top or canopy over it. When the piece was without the dresser, or in two tiers, it was called a "deu-darn."

Tripod Table.—One of the small tables so fashionable in the eighteenth century, used for a tea-table or other purposes. It was made with both fixed and hinged tops, and when hinged it was often called a "tip-up" or "snap" table (*q.v.*). Sometimes the top was made to revolve and was provided with a rim often carved with much elaboration, as, for example, with the "pie-crust" border, or pierced work. In other cases a small gallery was provided round the edge in fretwork, baluster form, etc. The table-top

was supported by a central pillar, often beautifully carved, with three spreading legs generally in cabriole shape, with claw and ball feet. This table is said to have been the invention of Chippendale, and was very popular in his time and afterwards.

Trivet.—A small open-work frame of iron, steel, or brass, round, square, or oblong in form, provided with a hook to hang on the bars of a grate for keeping hot a kettle, teapot, dish, etc. The name has sometimes been applied also to a metal stand straight in front, placed on the hearth, which was capable of holding a larger number of dishes, plates, etc., than the hanging trivet. In this form it is more properly called a footman (*q.v.*). These appliances became fashionable about the middle of the eighteenth century, and as they were used in the living-rooms they received decorative treatment.

Trophies.—Designs, often seen in the decorative work of interiors and in furniture in marquetry, representing groups of military arms and weapons, flags, etc. By extension the word is sometimes used in connection with other objects; thus groups of musical instruments are spoken of as musical trophies.

Truckle or Trundle Bed.—A name given to a low bed which could sometimes be pushed under another bed, and was used for children and inferiors. Such beds were used in the seventeenth century and earlier, but without castors, as the word "truckle" would suggest. Metal castors were not introduced till towards the end of the eighteenth century.

Truss.—In furniture the word is sometimes used instead of bracket, console, or corbel. Thus the carved ornamental features sometimes found down the whole length of the canted corners of a commode are called corner trusses.

Tub Front.—When the front of a cabinet or other article is broken into convex and concave surfaces separated by fillets, it is called a tub or block front. Fronts of this kind were made in the latter part of the eighteenth century.

Tub Sofa.—A fully upholstered sofa of French design the ends of which swept round in curves provided with arm pads so that the persons sitting at the ends were slightly turned towards each other.

Tudor Style and Period.—The Tudor style was a transition between the Gothic and the Classical of the Renaissance. The transition commenced from the beginning of the sixteenth century, and was in active progress in the time of Henry VIII. A further and distinct development took place in the reign of Elizabeth, and thus it is usual to speak of the Tudor period as meaning from 1500 to 1558, and the Elizabethan from 1558 to 1603. These two periods are more important in connection with architecture and internal decoration than with furniture. See PERIODS and RENAISSANCE.

Tulip.—The wood of this tree was used by cabinet-makers for their best inlay and banding work, and esteemed for its grain and colour, a bright brown with reddish stripes.

Tunbridge Ware.—A kind of veneer made at Tunbridge Wells, having the appearance of minute mosaic work, which is applied as a decoration to various articles. The veneer is cut from the ends of a number of small rods of wood of different colours, which have been arranged and glued together so that the ends form a pattern.

Turkey Work.—An embroidery or tapestry of

Oriental design, in bright colours, used for the covering of the backs and seats of chairs, for some time after the middle of the seventeenth century.

Turning.—The art of shaping articles in metal, stone or wood in a lathe was probably known to the ancient Egyptians. Some writers have ascribed the invention of the lathe to Talus, a grandson of Dædalus, about 1240 B.C. Be that as it may, turning in connection with furniture became of interest in Europe during the Renaissance. In Tudor times both turned baluster and bulbous legs were usual. Late in the sixteenth century the boffet chair of Scandanavian origin made its appearance, with its profusion of knobbed turning. Baluster, bulbous, and knob turning were in fashion until the middle of the seventeenth century, when ball or bulb turning had a brief vogue. Then followed the elegant spiral turning of Portuguese and Indian origin, and afterwards, in the reign of William and Mary, the "spindle," the "cup and cover," and "vase" shaped turning. At the beginning of the eighteenth century the fashion for turning declined in favour of the cabriole and square forms for table and chair legs. Towards the end of the century it was again received into favour. During the whole of the century, the turned bedpost remained a usual feature.

Tutenag.—The commercial term in the East Indies for zinc. See PAKTONG.

Twist.—A term sometimes given to the spiral turning introduced into England from the French and Dutch in the middle of the seventeenth century, which became very fashionable in the Restoration, for the legs of tables and chairs and the uprights of chair-backs.

Under-framing.—The member of a piece of furniture which is supported by the legs or feet and carries the superstructure ; as, for instance, the framing under a table-top, or the plinth of a cabinet. The under-framing of a chair is usually called the seat-framing or the seat rails. The outer surface of the member is sometimes richly ornamented with piercings, carvings, inlay, painting, etc., and further enriched with pendants, aprons, etc.

Upholder.—A term frequently used in the eighteenth century instead of Upholsterer, and not yet quite extinct.

Upholstery.—In relation to furniture upholstery had more to do with chair and settee coverings than with curtains, hangings, etc., but the fabrics used for these articles were often the same as those used for hangings. In England in the time of Queen Elizabeth it had become usual for chairs to be provided with squab cushions, and early in the seventeenth century fixed upholstery began to be used in the houses of the wealthy ; but it was not until the middle of the century that padded and upholstered seats and backs were at all common. In the luxurious times of the Restoration, and especially after the establishment of the silk industries in Spitalfields, silks, velvets and brocades of the most gorgeous kind became fashionable, and under the influence and example of Queens Mary and Anne, needlework, especially *gros point* and *petit point*, became almost a rage. In early Georgian times fabrics of less expensive kinds, such as serge, mohair and horsehair, and later on leather, were used for chairs and settee coverings, but all the rich coverings mentioned continued to be used throughout the eighteenth century.

Uprights.—The outer rails or stiles which extend upwards from the back legs of a chair and support the back. The uprights are braced together by the straight or curved top rail. The space within these members and the seat rail is filled with a panel of wood, cane, upholstery, etc., or with some feature such as a splat or slat. The uprights were straight and in stile form in the wainscot and panelled-back chairs of the Tudor and Jacobean periods; turned and in spiral form in the last half of the seventeenth century; straight and in broken S-curve form in the Queen Anne period; and straight and with a slight curve outward till well past the middle of the eighteenth century. Then the uprights became somewhat lost in the round, oval, shield and heart-shaped backs of Adam and Hepplewhite, but were again found in the rectangular backs of Sheraton.

Urn.—In furniture the word is associated with the large wooden vase-like vessel, usually standing on the pedestal at each end of a side-table, fitted to contain various articles such as hot or iced water, cutlery, table silver, etc. If not the invention of the brothers Adam, the urn was very characteristic of their style. It disappeared when Shearer and Hepplewhite invented and perfected what in present times is known as a sideboard.

Urn Stands or Tables.—These small tables, introduced in the Chippendale period, were of sufficient size to hold the silver or Sheffield-plate urns which had then become fashionable, and were often provided with a pull-out slide in the framing, large enough to hold the tea or coffee pot. The contour and decoration followed the style of the furniture in vogue when they were made.

Valance.—The drapery at the head of a window, or the hangings on the tester of a bed, etc. Draperies were sometimes carved in wood and so painted as to deceive the onlooker, notable examples of which are the window valances by Chippendale in the gallery of Harewood House. See PELMET.

Vanbrugh, Sir John (1664–1726).—A famous architect to whom we owe such monumental work as Castle Howard and Blenheim Palace. His name is usually included in the list of architect-designers of furniture of the eighteenth century.

Varnish.—A medium used by cabinet-makers to give a transparent glossy surface to their woodwork. In early times, oil and wax were probably used to preserve and improve the wood surface. In Tudor times and during the seventeenth century an oil varnish was used which sank into the woodwork; afterwards wax and friction were applied. Early in the eighteenth century a surface varnish was made with lac dissolved in spirits of wine, and a few years afterwards Martin of Paris produced his celebrated "Vernis-Martin" for which he enjoyed a monopoly in France from 1730, and for which he and his family were renowned throughout Europe. See MARTIN.

Vase.—A very favourite design both in the flat and round, used by the architect-designers of the eighteenth century, and especially by Adam. The wooden vessels or vase-shaped urns on the pedestals of his side-tables are well-known examples. A fiddle-back splat of a chair is sometimes spoken of as a vase-shaped splat.

Vauxhall.—In regard to furniture, Vauxhall is

noted for the glass work established there in 1670 by the Duke of Buckingham. See MIRROR.

Velvet.—A rich silk fabric with a short dense pile. It was made in Europe in the Renaissance, and some of the towns in Italy became noted for it. The designation "Genoa velvet" still connotes velvet of the most gorgeous kinds. The art of weaving velvet spread into Flanders and France, and thence into England, especially when the Huguenot refugee weavers settled in Spitalfields after the Revocation of the Edict of Nantes, in 1685.

Veneer.—A slice of choice wood, marquetry, or other material, cut with knife or saw, sometimes as thin as paper and at others about one-eighth of an inch thick, glued to a base of wood of less value, and fixed on it by heat and pressure, so that the whole appears to be of the surface material. In most cases, but by no means in all, the process is adopted for economical reasons. The art was known to the Romans, and was first practised in England in the time of William and Mary.

Vernis-Martin.—See MARTIN.

Virginal.—An alternative name to the spinet, so called because it was a musical instrument favoured by girls of the sixteenth and seventeenth centuries. See SPINET and HARPSICHORD.

Vitruvian Scroll.—The name given to a series of convolved, undulating, wave-like scrolls—a series of repeated horizontal S-scrolls—in honour of Vitruvius, a Roman architect and writer on architecture. It was, however, in use many centuries before his time in Etruscan and Egyptian work. The architect-designers of the eighteenth century frequently used this motive in their furniture designs.

Voider.—A name given in the eighteenth century to the tray used for conveying dishes, utensils and the like to and from the table.

Volute.—In architecture the spiral scroll used in the capitals of the Ionic, Corinthian and Composite orders. In furniture the word is used to describe almost any kind of flat or rising spiral.

Wainscot.—A superior kind of oak employed for panelling; the panelling itself is also called wainscotting. It was used in domestic work as a covering to walls long before Tudor times.

Wainscot or Panel-Back Chair.—The heavy oak arm-chair of the Tudor and Jacobean period, which was still made for a time after the Restoration. The panel in the back, often carved and inlaid, was enclosed by the stiles or uprights and the seat and top rails. The seat was high, and the footstool was sometimes used with it. It partook of the nature of a chair of state, used by the head of the family only, others being seated on stools or benches.

Wall Furniture.—A term applied to architect's furniture fixed to the premises, to distinguish it from mobile furniture.

Wall Lights.—See SCONCE.

Wall Mirror.—See PIER GLASSES.

Wall-Papers.—Wall-papers in imitation of Italian brocades were occasionally made in England from Tudor times, but no considerable use of this kind of mural decoration was made until after the Restoration, when

Chinese papers were sent to England. Towards the end of the seventeenth century they began to be made in England, printed from square blocks, and this method was in vogue until towards the end of the eighteenth century, when wall-papers began to be printed in long strips as at present. See PAPER-HANGINGS.

Walnut (*Juglans*).—A tree introduced into England in Tudor times, the wood of which for furniture was little used until after the Restoration, when, to a great extent, it supplanted oak. It remained in vogue until mahogany began to take its place about 1720, but it was still employed occasionally for many years afterwards. At first it was used in the solid, and in the Queen Anne period as a veneer and for the groundwork of marquetry. In this period thin transverse slices of the small boughs and roots of the tree formed a veneer called burr-walnut, or oyster veneer. Walnut was better adapted by its grain for delicate carving than oak, and less so than mahogany. Dark veins are distinctive of Italian walnut.

Walnut Period.—Mr. Percy Macquoid originated the idea of dividing the history of English furniture into four periods or ages, and he fixed the "Age of Walnut" from 1660 to 1720. This division has been generally accepted and found most useful, but it must be remembered that walnut was sometimes used before the Restoration, and as late as the Chippendale period.

Wardrobe.—The present-day wardrobe can scarcely be said to have existed until the latter part of the eighteenth century. Like the sideboard it was evolved out of several elements, the wardrobe or room with hanging closets in it for clothes, etc., of mediæval times; the hanging cupboards and closets of the seventeenth

century and, towards its end, the chest of drawers and the tall-boy, and the clothes press of the eighteenth century, improved by Chippendale and Hepplewhite, and called a wardrobe. These elements still existed separately, but Sheraton combined into one article the clothes press and hanging cupboards on each side, which as one piece is now known as the wardrobe.

Ware, Isaac (*ob.* 1766).—An architect contemporary with James Gibbs and William Kent, and, like them, a designer of furniture for the houses he erected.

Warming-Pan.—A shallow, circular, lidded box, usually of copper, but sometimes of brass, fixed to a long wooden handle. Hot cinders were put into the receptacle which was then placed in, or moved about, a bed to warm it. The lid was occasionally perforated with a number of small holes, and patterns and inscriptions were incised upon more elaborate examples. The warming-pan was in use as early as the time of Elizabeth, and is still employed, though it has been generally superseded by the hot-water bottle.

Washstand.—Examples of washstands or "basin stands" made before the Chippendale period do not exist. Before his time small tables, low-boys, etc., no doubt served to support the basin and conveniences for washing. Chippendale made a special stand for the purpose in many shapes, notably corner ones, sometimes with hinged covers and drawers, but all for basins which in these days would be considered minute. Other makers, like Hepplewhite and Sheraton, spent much ingenuity in developing the washstand, but during the eighteenth century the basin remained very small.

Wave Scroll.—See VITRUVIAN SCROLL.

Wax Polishing.—See POLISHING and VARNISH.

Web Foot.—A rather clumsy foot reminiscent of both the cloven hoof and the club foot, sometimes used on the cabriole leg in the Queen Anne period, and until Chippendale's time.

Wedgwood, Josiah (1730–1795).—One of the most distinguished and original English potters, who after careful study and long business experience established his celebrated "Etruria" works at Stoke-on-Trent in 1769. His connection with furniture is due to the classical feeling which ruled him at a time when the brothers Adam had made classical ideals popular in architecture and decoration, and to the plaques, medallions and roundels which he produced to embellish the panels and tablets of cabinets, etc., of the Adelphi and other designers of the last third of the eighteenth century. His plaques were sometimes imitated in painting.

Welsh Dresser.—This piece of furniture, consisting of a side-table, with cupboards or drawers and "pot-board" below, and a range of shelves above, was made in various parts of the kingdom in the seventeenth century, but is best known as a Welsh dresser. It was probably suggested by the French *dressoir de salle-à-manger* of the sixteenth century, which sometimes had a dresser-top. See TRI-DARN.

Whatnot.—A small piece of furniture, often corner-shaped, having a series of shelves for holding papers, books, china and "what not." Although generally associated with the Victorian period, Chippendale certainly made some. See ENCOIGNEURE.

Wheat-Ear.—Ears of wheat as a design for carving on furniture were distinctive features of Hepplewhite's work.

Wheel-Back Chair.—This chair, characteristic of the Adam school, was so named because the back was designed in imitation of a wheel with ornamental spokes radiating from a central boss, patera, or plaque. Backs were also made in the same style in oval instead of circular form. Hepplewhite introduced a wheel-like feature into the middle of the back of his "Windsor" chairs, and such chairs are called "wheel-backs."

Whorl.—A word sometimes used to describe a scroll or spiral scroll on the feet or top rails of chairs.

Wig Stand.—A slight tripod stand, fitted with a small basin and drawers for holding wig-powder, etc. They were sometimes made without legs to stand on a table.

William and Mary (William III., 1689–1702; Mary, 1689–1694).—The period covered by this reign is sometimes considered of so little importance to furniture that it is tacked on to the next period, and called the "Early Queen Anne" period, but nevertheless, William and Mary had a considerable part in the formation of the English school of furniture of the eighteenth century. They brought with them to England designers and craftsmen who introduced Dutch, Spanish and Oriental ideas, and they encouraged the thousands of French refugees who had lately settled in England. Their stable government caused wealth to increase, and the enthusiasm of the Queen over needlework and collecting, and a variety of other reasons, gave cabinet-makers, among others, a prosperous time. English workmen imbibed the foreign influences around them, and after adapting them to national requirements, founded the English school referred to.

Window Seat.—A small stuffed settee, sofa, or bench with two ends, made to fit into the deep window

recesses of houses of the eighteenth century. Window seats were popular pieces of furniture in the time of the brothers Adam, but they had been made previously by Chippendale. In Hepplewhite's time they were sometimes called " Window stools."

Windsor Chair.—This well-known domestic or kitchen chair was introduced in the early years of the eighteenth century, with arms the rails of which were sometimes continued round the back, a shaped seat, and a straight top rail which afterwards became hooped. The back was filled with several vertical rods which have caused it to be called a " stick-back " or " fiddle-string back." The legs were originally cabriole and afterwards turned. Sometimes the stretcher curved backwards and was called a " crinoline " stretcher. Chippendale introduced a splat between the rods, which was sometimes pierced. Hepplewhite's chairs had sometimes a wheel-like feature in the centre of the splat, causing the back to be called a " wheel-back." Other slight variations were made in this chair, which still remains popular.

Wine Cooler.—See SARCOPHAGUS.

Wine-Table.—Towards the latter part of the eighteenth century tables in the shape of a horse-shoe were made to stand in front of the fire, with a curtain across the ends facing the fire. The occupants of the table sat round the convex side. Sometimes the ends were joined together by a piece of framing, to which was pivoted an arm and small decanter table, by means of which the wine could be easily circulated from end to end of the table. A net in the centre was often provided to hold biscuits, corks, or empty bottles.

Wing Bookcase.—One with a central section projecting in front beyond the surface of the two side

sections. It was so made for architectural effect and to accommodate larger books in the central portion.

Wing-Chair.—An upholstered high-back easy-chair made in oak, introduced about the middle of the seventeenth century, with side wings or ear-pieces to support the head. It was the prototype of the grandfather chair of the eighteenth century. This kind of chair was also called a " wing," a " forty wink," and, by Hepplewhite, a " saddle check."

Wood Carving.—Wood carving, one of the oldest arts, mentioned in Exodus xxxi. 5, has been practised in all ages and countries even among savages. In mediæval times the art revived and was flourishing in Venice in the eighth century. It gradually spread over Europe and by the fifteenth and early sixteenth centuries ecclesiastical carving had reached a perfection in England which has not since been excelled. During the latter period carving on what small amount of furniture was then in use followed closely ecclesiastical models and the decorative treatment of the panelled walls. During Tudor and Jacobean times, as wealth increased and conditions became more stable, articles of furniture in oak increased in number, including arm-chairs, chests, presses, tables, bedsteads, often of stately proportions and barbaric splendour, and these were carved in the Renaissance style. Meanwhile in France and Flanders the carving of cabinets and other pieces of furniture in walnut and other woods had increased in excellence, and it was not until the time of Grinling Gibbons, towards the end of the seventeenth century, that this country had anything to compare with it. The marvellous work which he and his school of realistic carving produced had, however, more to do with decoration than furniture, except in the case of articles such as mirror frames, etc. In the Queen

Anne period the carving of furniture had to a considerable extent given way to veneer and marquetry, but with the advent of mahogany with its hard close texture and suitability to the work, carving again became popular and furniture was freely decorated with designs of shells, masks, human and animal, cabochons, foliage, ribbons, etc. Soon after the beginning of the Mahogany period, Chippendale came to London and is reputed to have been a master carver. Hepplewhite followed with his distinctive features, and also Sheraton, but by his time painting, veneering and inlaying had to some extent supplanted carving. See CARVING.

Woods.—A description of some of the principal woods used in furniture will be found under their respective headings. Those who wish to pursue the subject further will find a more complete list in Mr. Herbert Cescinsky's "English Furniture of the Eighteenth Century," vol. 3. Oak, walnut, mahogany and satinwood are the woods chiefly used in the historic period of English furniture, and Mr. Percy Macquoid, in "A History of English Furniture," suggested periods for each which although not strictly exact, owing to considerable overlapping, have become generally recognized as convenient, *viz.* the Age of Oak from 1500 to 1660; of Walnut, 1660 to 1720; of Mahogany, 1720 to 1770; and of Satinwood or Composite from 1770 to 1820. The cheaper woods were used for carcase or imitation work, and the more expensive ones for veneers, inlays, marquetry, banding, etc.

Work-Box.—A small oblong wooden box, with or without a tray, fitted with a number of small compartments for cottons, silks, needles, and other essentials of stitchery. Sometimes there was a drawer instead

of a tray. In the Stuart period ladies' work-boxes were often covered with needlework. Many kinds of wood, plain or veneered, have been employed in making these little boxes which, in the late eighteenth and early nineteenth centuries, were frequently edged with boxwood or rosewood.

Work-Table.—Small work-tables for ladies, called also "Pouch-tables," often combining other conveniences such as for writing or playing games, were made in elegant forms during the last half of the eighteenth century, by Hepplewhite, Sheraton and others. A silk pouch underneath was provided to hold the needlework.

Worm Holes.—The small holes found in old furniture, more frequently in soft than in hard woods, are the work of beetles such as the *Anobium domesticum* and the worm of the beetle, both provided with burrowing forceps. The holes made by them are crooked, whereas those made artificially are generally straight.

Wren, Sir Christopher (1632–1723).—Although the name of this great architect is usually included in the number of architect-designers of furniture of the eighteenth century, his attention must have been more centred on the internal decorations of his important public and private buildings than on mobile furniture, in which other architects, such as William Kent, for instance, took so much interest. He is noted, among other achievements, for having gathered round him a school of carving of which Grinling Gibbons was the great exponent.

Writing-Chair.—Chairs specially designed for the purpose came into fashion in the early years of the eighteenth century and soon were made in great variety,

plain and upholstered, usually with arms, sometimes without head-rest, with seats in round, square and triangular form.

Writing-Table.—Very early in the eighteenth century, when conveniences for writing, such as writing-cabinets, secrétaires, desks, and writing-chairs became common, writing-tables in various forms were produced, a typical example of which was the knee-hole writing-table, with pedestal drawers and cupboards on each side, and sometimes a cupboard facing the knees.

X-shape Chair.—Folding chairs on the principle of the modern collapsible camp-stool, of rare woods or ivory, with or without backs, the skin of some animal or a network of cords forming the seat, were made in early Egyptian times, also later by the Greeks and Romans. In mediæval times, a notable example of this type of chair of the seventh century exists in the bronze-gilt Chair of Dagobert (*q.v.*) now in the Louvre. Chairs in this form were made by the Italians in the fourteenth century, and those in York Minster and Winchester Cathedral of about the same period may have come from this source. Other notable ones with high back and arms, covered with velvet, in the possession of Lord Sackville at Knole, were in use in the seventeenth century. X-shape chairs in wood for ecclesiastical purposes were probably made in England in the sixteenth century.

X-shape Stretchers.—A descriptive name given to cross stretchers, sometimes termed "Saltire" stretchers, of Italian origin, introduced into England during the Restoration. They were in use in various beautiful

forms then and during the Queen Anne period, and again during the last half of the eighteenth century. They were made flat or curved upwards sometimes in serpentine form, with knobs or other ornaments at the intersection, or sometimes a miniature table, and the best pieces were finely carved and pierced or fretted.

Yew (*Taxus baccata*).—Yew has been used in furniture certainly since Tudor days. In the late seventeenth century it was sometimes employed for table legs, and the more elaborate long-case clocks were often veneered with it in conjunction with other woods. It is a hard, durable wood, pale reddish-brown in colour with a fine and even grain.

Yorkshire Chair.—A small chair in vogue for a few years, dating from the early period of the Commonwealth, with knobbed turned legs, and straight uprights finishing at the top with inward scrolls. The broad carved top-rail and a similar slat below were arched above and crescent-cut below, with three small pendent knobs. These features suggest an Oriental inspiration. The Yorkshire ladder-back chair of a century later was of the domestic or farmhouse type, with a rush seat and high back, containing sometimes five slats, either plain or slightly shaped, and curved to fit the back.

Zebra-Wood.—A South American wood, something like the skin of a zebra, but darker in colour. It is sometimes used as a veneer for banding, etc.

Zucchi, Antonio, A.R.A. (1726–1795).—An Italian decorative painter. He was working in Venice when

James Adam was there in 1760, and in 1763 he was assisting the brothers Adam at Nostell Priory in Yorkshire. He remained in England and, in addition to bolder decorative work, painted panels, plaques, medallions, and other small work of that description, like Angelica Kauffmann, Cipriani and others. He married Angelica Kauffmann in 1781, and he and his wife spent the rest of their lives in Italy.

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